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BRITISH

GENTLEMEN'S QUARTERLY

APRIL
2015

YEEEE HA!

WILL FERRELL COMEDY COWBOY!

He's even more of a big deal

BY STUART McGURK
PHOTOGRAPHED BY GAVIN BOND

COMMENT

WALL STREET CRASH

Rupert Murdoch's happy accident

BY MICHAEL WOLFF

Plus! The 2015 GQ Car Awards!

SEX

HUNG JURY The rise and rise of penoplasty

(Or why no
man needs an
extra inch)

BY TONY PARSONS

MONEY

THE £10 BILLION POSSE

Meet
Britain's
notorious
hedge
funders

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Miles Teller
New York, November 2014

Contents

GQ.co.uk

37

Editor's Letter

47

Foreword

Forget Red Ed. It's Labour's talented and diverse shadow cabinet that may swing the electorate their way.

BY RACHEL JOHNSON

53

Details

Shailene Woodley is dystopia's next heroine; Chinese dreamscapes (pictured); master double denim; who's for the chop in *Game Of Thrones*; Alastair Campbell on winners; London Collections: Men.

107

Victoria Coren Mitchell

GQ's straight-talking shrink serves up a dose of worldly wisdom.

109

Tony Parsons

Don't shaft yourself with surgery, the key to being at peace with your penis comes from within.

112

Hugo Rifkind

How not to... behave in meetings.

116

Bachelor pad

Upgrade your office with the help of March & White.



180

116

120 Cars

The annual GQ Car Awards honours all that's excellent in engineering – so who's made it to the podium?



141

Taste

Drink cocktails at your convenience at Ladies And Gentlemen; Le Chabanais opens its doors; GQ tucks in to The Tommy Tucker in London; three fresh lobster joints worth the pinch.



120



141

151

Travel

Ian Schrager's newest Edition opens in the Empire State; the Knickerbocker Hotel is made in Manhattan; plus, we catch wind of Virgin's new vast and curious Chicago property.

154

Michael Wolff

Rupert Murdoch has failed to remake the *Wall Street Journal* in his own image, so why did he buy it in the first place?

160

The Lab

GQ puts four new GoPro rivals into action and gives USB vinyl players a spin.

165 Dresser

Topman takes New York; Neil Jackson plays it cool in coats fit for summer; Style Shrink; plus, we meet the men calling the shots at firearm marque Beretta.

177 Grooming

Burberry Brit Rhythm's latest fragrance hits the right notes.

178 What I Wear

Vlogger and GQ.co.uk's best-dressed man Jim Chapman records his fashion favourites.

180 Watches

TAG Heuer rewinds its "new" classic, the Carrera Calibre 6.

188 GQ Portfolio

Products, events and offers.

191 Talk

Ryan Gattis' LA riots-based novel is a smash; why brutalist buildings are making architects nostalgic; how Open School East is brushing off art education clichés; Manchester United, the media's favourite feeding ground; three albums signal a new golden age for female singer-songwriters; has the coalition killed off bipartisan politics?; plus, this month's film roundup.



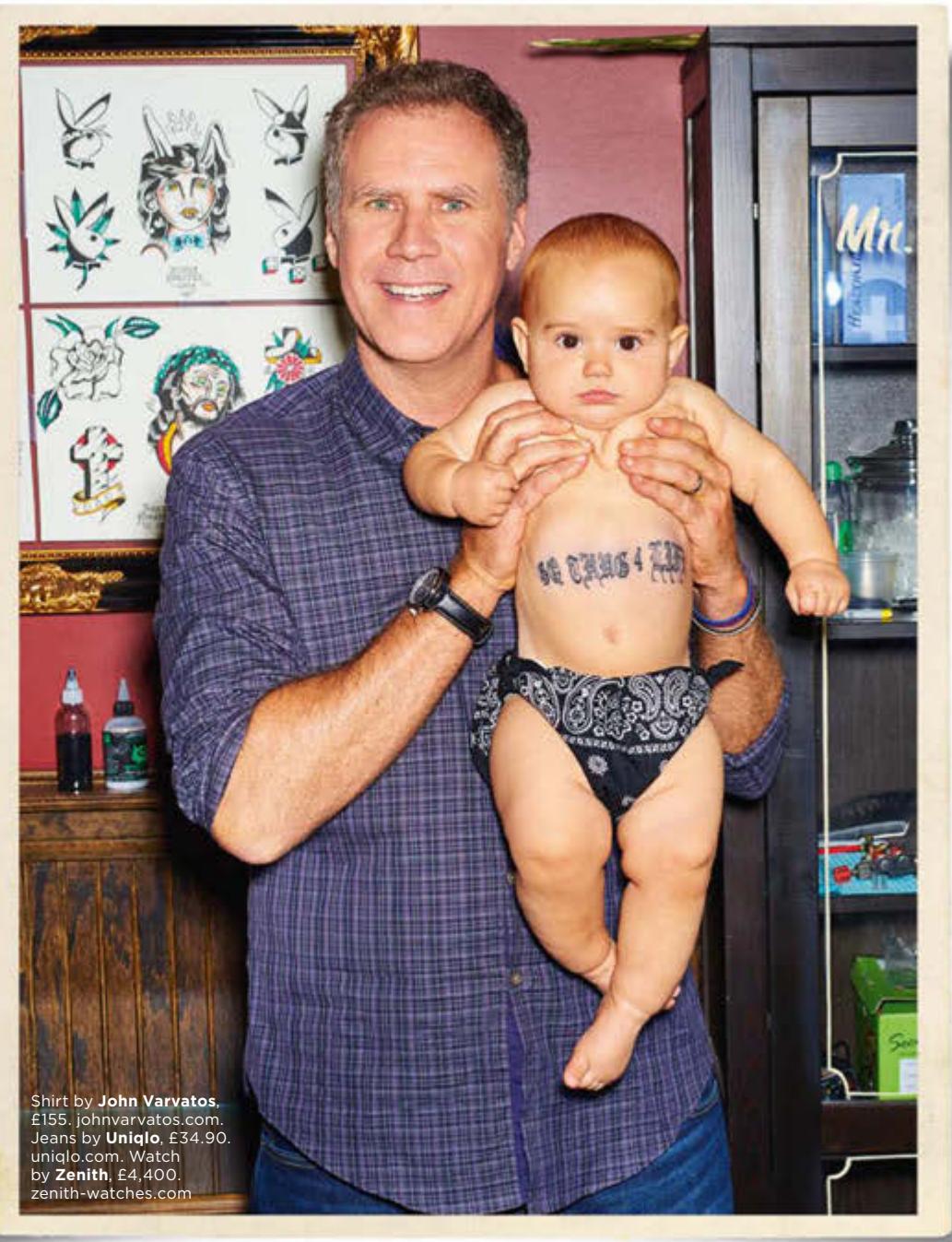
191



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Contents

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by **Zenith**, £4,400.
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200

Gone Ferrell

He's happy, carefree and will do anything to get a laugh. GQ shatters Will Ferrell's glass case of emotion in search of Hollywood's funniest man.

STORY BY **STUART McGURK**

PHOTOGRAPHED BY **GAVIN BOND**



LONDON MILAN PARIS MADRID NEW YORK HONG KONG SHANGHAI SINGAPORE TOKYO

GQ.co.uk Contents

253

Life

Get your voice heard with our seven-step guide to public speaking; England rugby captain Chris Robshaw touches down for a GQ&A; plus, this month's sex secrets and Jonathan Goodair's shoulder-smashing PT session.



On the cover: Suit, £585. Shirt, £129. Both by **Boss**. hugoboss.com. Tie, £165. Pocket square, £125. Both by **Tom Ford**. tomford.com. Watch by **Zenith**, £4,400. zenith-watches.com

263

Stockists

All the labels in this month's issue, from A to Z.

276

GQ Intel

The "social hotels" staging hostel takeovers from Berlin to the Bowery.



Alastair Campbell meets Jon Stewart

For America's ailing political system, laughter is the only medicine. GQ's arch interrogator meets *The Daily Show's* doctor of satire.



210

Game Of Thrones

Everyone assumed he would love the world's favourite fantasy romp... not so. Our man puts the biggest show on TV to the sword.

BY DANNY WALLACE



Features & fashion

92 GQ Icon: Henry Hudson

The Plasticine painter reshaping the London art world is about to unveil his epic masterpiece.

BY DYLAN JONES

216 Chutzpah-gram!

The Fat Jewish is Instagram's comedy megastar – and even his dogs have more followers than you do.

BY JOHN NAUGHTON

222 Comedy compendium

Charting the highs and lows of *Peep Show's* Jez and Mark; a who's-who of online ha-has; plus, how comedian John Oliver changed the world.

EDITED BY STUART McGURK

226 Red hot and blue

Denim's coolest brands get sparks flying.

PHOTOGRAPHED BY COPPI BARBIERI

236 The billionaire boys club

Meet the hedge-fund managers making fortunes in the shadows. But it's not all speed boats and supermodels for these masters of money...

BY CHARLIE BURTON

242 Absinthe jelly

The green fairy waves a wand over a party dessert that's strictly for adults.

BY MARK HIX

244 Hide and seek

Strapping leather and suede jackets, bags and shoes that were born to be styled.

PHOTOGRAPHED BY HUNTER & GATTI



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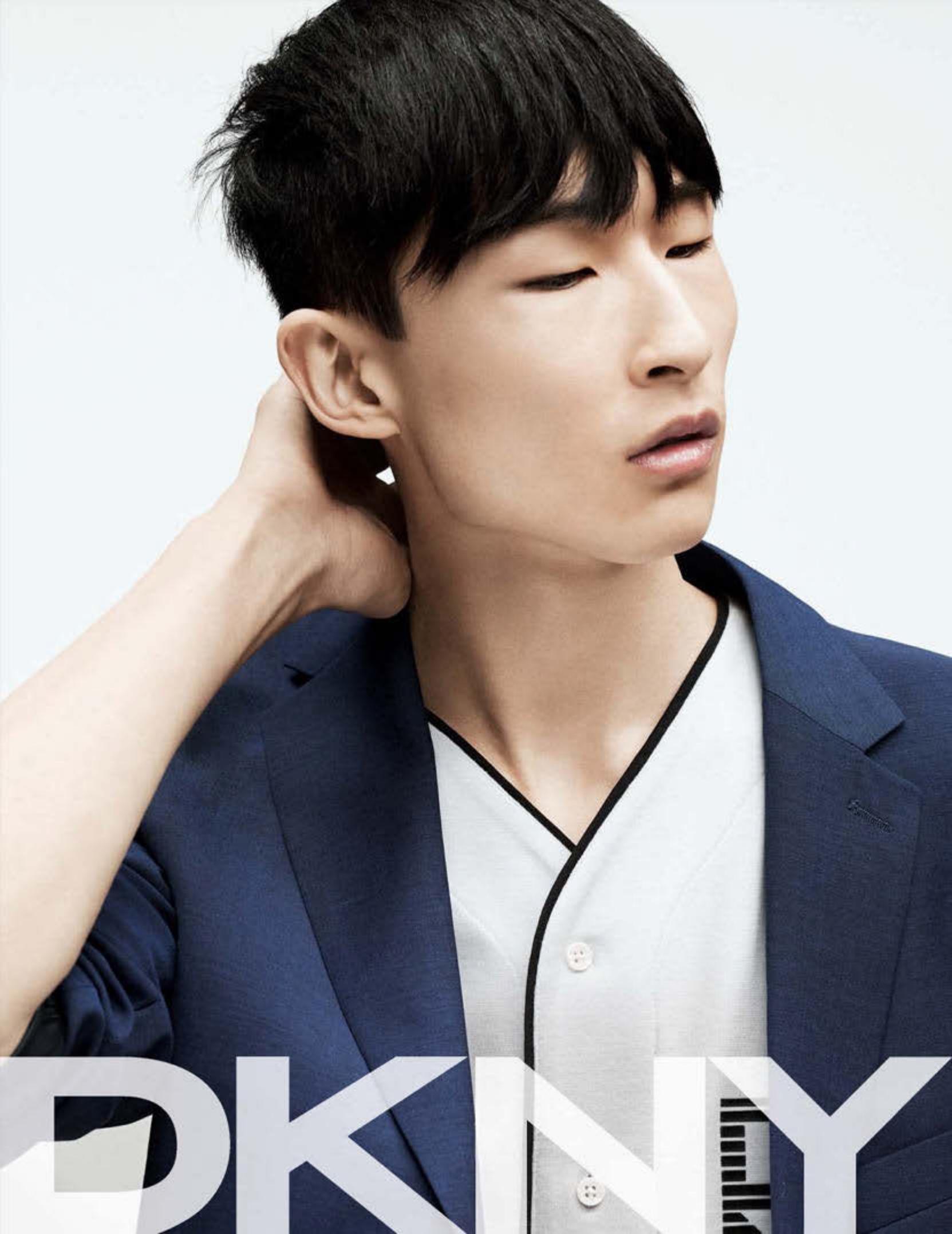
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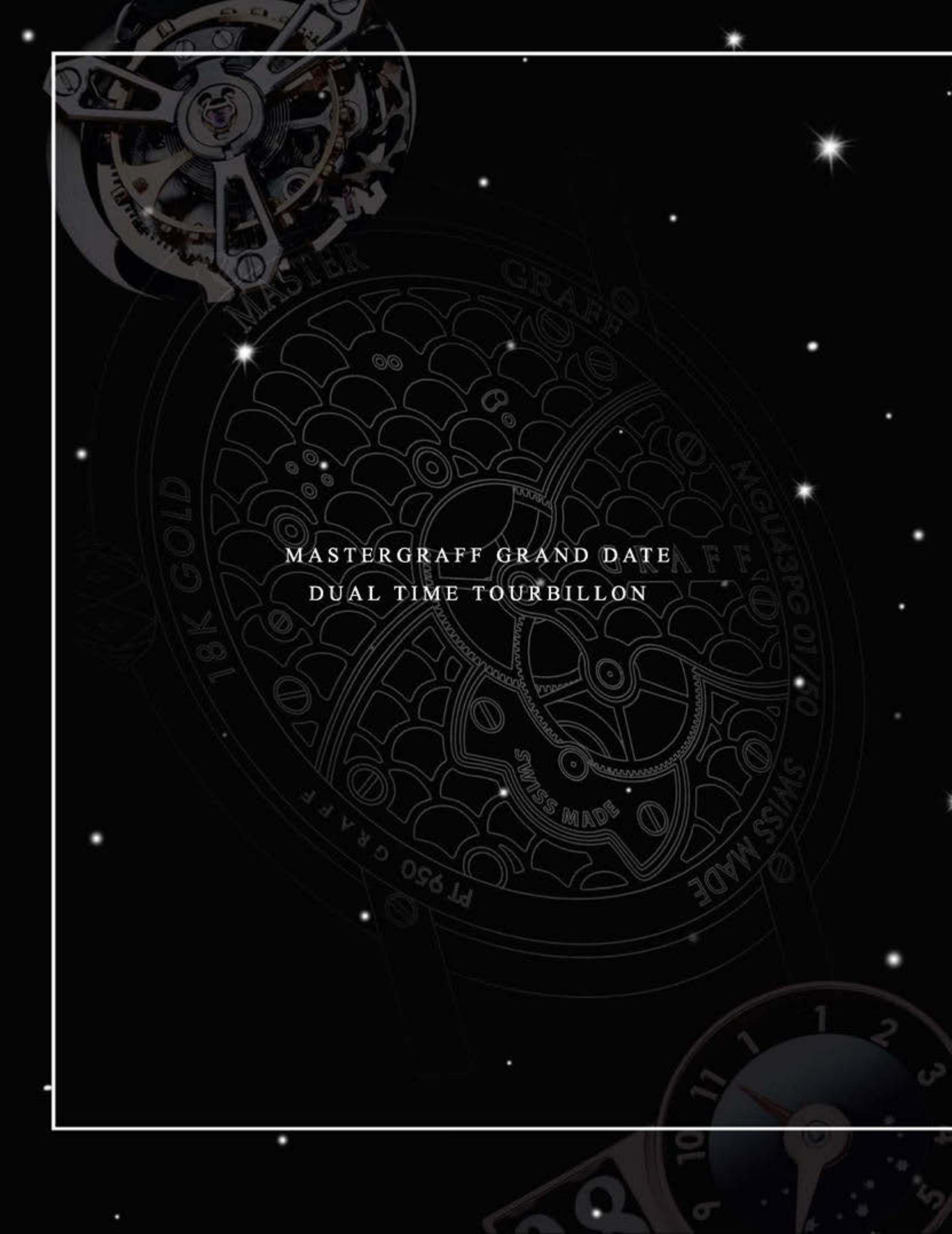
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A fashion advertisement featuring a man in a dark blue suit jacket and shorts, standing in a doorway. He is leaning against a textured, reddish-brown wall. His right hand is resting against his head, and his left hand is in his pocket. The lighting is dramatic, casting deep shadows and highlighting the texture of the wall.

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A FUNNY BUSINESS, COMEDY

In the Eighties, comedy changed beyond recognition, at least in Britain. "Alternative comedy", spearheaded by stands-ups such as Rik Mayall, Ben Elton, Keith Allen and Alexei Sayle, was a genre born on the boards at London's Comedy Store, a small club in Walker's Court, in Soho. Here, at the tail of 1979, a group of young, almost exclusively left-wing comics co-opted the entertainment industry in the way that punk had co-opted the music industry just a few years before.

In some respects they were starting a civil war, a home front against the kind of "sexist", "racist" comedians who had ruled the light entertainment industry in Britain throughout the Seventies. Their aim was to create a new establishment of spiky-haired loudmouths who would take on the likes of Bernard Manning and Bob Monkhouse at their own game. Soon comedy clubs were springing

up all over London, harbouring such young talents as Ade Edmondson, Nigel Planer, Jennifer Saunders and Dawn French. Success begat success begat success, and soon comics including Harry Enfield, Paul Whitehouse, Vic Reeves and Bob Mortimer were taking over our TV screens, not just in the Channel 4 witching hours, but on prime time.

Consequently, to be a comedian in the Eighties meant to care. It simply wasn't good enough to be funny, you had to have an ideology. You had to be politically aware, and you obviously had to stand (up) on the right side of the tracks. Which was never the right side, but always the left. It's somewhat extraordinary to think that one of the ways in which Labour leader Neil Kinnock hoped to defeat Margaret Thatcher in the 1987 general election was by generating support from the phalanx of comedians and musicians who were publicly "left". As part of the Red Wedge initiative, a pressure group that sought to engage young people with left-wing issues, and with the Labour Party in particular, comedians were added to bills featuring The Style Council, The Redskins, Elvis Costello, Sade and The Specials. There was even a Red Wedge comedy special, starring Ben Elton ("Up the workers!"), Robbie Coltrane and Harry Enfield, who all appeared under the banner "Move On Up And Vote For Labour."

Imagine this now; imagine comedians such as Rob Brydon, Jack Whitehall, Michael McIntyre or John Bishop suddenly going into bat for Ed Miliband.

During the Eighties, comedians were defined by their politics, and by their demeanour. If you were funny, then you were part of the left. If you were funny, then it helped to be a little bit tortured. If you were funny, not everything was funny. Of course the comedians knew this themselves and referenced it in their acts, lampooning the left in the same way they vilified the right. But their audiences always knew which way they were going to vote. ➤



Meet the new boss: Ben Elton typified the rebellious Eighties approach to laughter - but comedy is now more mainstream than ever



Young pretenders (above from left): Nigel Planer, Rik Mayall and Adrian Edmondson were all nurtured by the Comedy Store, 1983; (right) Will Ferrell as Mugatu in Zoolander, 2001

► One of the most popular jokes that did the rounds at the time was a variation of the lightbulb gag. A comic would begin by asking the audience how many feminists it takes to change a lightbulb and before anyone had an opportunity to answer, they would interrupt themselves by saying, "That's not funny..." Therefore making the whole thing – the joke, their persona, the collective persona of the audience etc – a meta experience.

Tow different culture is today, in a climate where comedy is as omnipresent and as unremarkable as food, art or fashion. We expect there to be another arch, knowing, lightning-quick comedian coming round the corner in the same way that we anticipate art fairs or the latest pop-up collaboration between H&M and Versace, say, or the latest high-street food craze: what will it be this month? Oh, let's see... probably Anglo-Peruvian pulled-pork bars.

The digital hinterland has also created a culture in which nothing is sacred, and where tragedy is lampooned almost before it has been allowed to become a terrestrial news event. All culture is flat these days, a culture where social networks have turned the world into a far more egalitarian place than anyone envisaged back in the Eighties, at least creatively. We may live in a world where the rich are getting richer and the poor get poorer and just stand around and watch, yet we all consume our culture in exactly the same way.

Comedy then, has become broad again, maybe more mainstream than it's ever been. The big television stars of the Seventies never filled sports halls or arenas, weren't able to command a live audience in such vast numbers

as comedians do today. Sure, they may have been watched by a third of the population on television, but there was no precedent for selling out Wembley Arena for seven nights.

No. Comedians are now owned by all of us, which is why we feel we want to see them in the flesh.

Will Ferrell is certainly a comic we want to see in the flesh, because we think we'd have a good time. While there are still many comedians who carry their innate funniness around with them like weight, perhaps with a

perfectly manicured cloud above them, Ferrell has always felt like the frat boy next door. He doesn't look tortured on screen, doesn't seem propelled by any latent insecurity, and doesn't seem obsessed by the machinations of his craft. He's just a funny guy, is all. A very, very funny guy.

He has made dozens of films, many of which are mentioned in Stuart McGurk's more than excellent (*Wayne's World*, back in the day) feature, although my favourite Ferrell performance is the one he gave in the classic buddy movie, *Wedding Crashers* (ten years young this summer). An uncredited Ferrell plays Chazz Reinhold, a legendary and seemingly sagacious cocksman only spoken of in whispers, who – it eventually transpires – actually still lives with his mother, and who now crashes funerals instead of weddings. (Best line: "Hey Ma, can we get some meatloaf?... What is she doing? I never know what she's doing... back there.")

Then of course, there is Mugatu. But that is a whole different story, and probably an entire issue of this magazine.



Will Ferrell doesn't look tortured on screen and doesn't seem propelled by any latent insecurity. He's just a very, very funny guy

Dylan Jones

Dylan Jones, Editor



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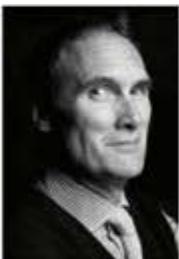
Photographer Gavin Bond teamed up with comedy icon Will Ferrell to "photobomb Hollywood" for GQ's cover shoot. "Between us and the team we caused chaos," he says of their day, which saw Ferrell take over a Hollywood Stars tour bus, pretend to give a baby a tattoo (in a parlour where one of the tattooists had Ferrell's face inked on his leg), crash a Chinese wedding and celebrate an OAP's 100th birthday. "This is my third year shooting the comedy issue, and for sure the day I will remember the most," says Bond.



Photobombing the photobomber: GQ's Creative Director Paul Solomons shows Will Ferrell how it's done

AA GILL

AA Gill's golfing adventures lead him to take golf exercise classes this month on GQ.co.uk. "Golfers are to lithe suppleness and spiritual openness what the SAS are to rebirthing. To play golf is to be a gutbucket. To have thigh rash. To be a wheezing triple-chinned lump of adipose flubber held together by soft gristle and Pringle. Golfers are proof that golf courses don't count as exercise."



Danny
WALLACE

GQ Contributing Editor Danny Wallace, author of *Yes Man*, spent one year saying yes to everything. However, one recent phenomenon frequently left him saying no: *Game Of Thrones*. So, naturally, GQ challenged him to watch all four series. "I do not have a favourite character from the series and I am in no way concerned with who may or may not end up on this fictional throne in this made-up land," he says. Will he be watching the fifth series? "It is technically possible, because many victims grow to depend on their captors."



Charlie BURTON

GQ's Commissioning Editor profiles some of the world's most secretive billionaires. "The hedge-fund world is so secret that just working out who to include on the list – let alone what to say about them – took countless off-the-record meetings," he explains. "Although hedge-fund managers are wealthy, they aren't wide boys. They prefer to retreat to their country estates or private members' clubs. I developed a respect for their sophisticated work – as well as more than a little envy over the spoils."



NEW
SIGNING!

Mark HIX

Mark Hix, celebrated chef, restaurateur and founder of Hix Restaurants, recounts the first time he made absinthe jelly, as well as revealing his recipe for GQ readers to try themselves. Originally created for a party Hix catered for British artists Tim Noble and Sue Webster, the jelly proved a particularly potent hit and has become a menu mainstay for Hix's big events ever since. To give your next gathering a whole new way to experience absinthe, follow the recipe – but beware of the extra kick.

Rebecca NEWMAN

GQ's Erotic Affairs Editor solves your bedroom woes every month in Sex Shrink, tackling the thorny issues that require expert advice. In this issue, Newman provides tips on what to do if fellatio doesn't do it for you, how to give a woman the perfect digital work-out, and reveals how a Tinder-like app has given the world's oldest profession a technological upgrade. ☺





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GENTLEMEN'S QUARTERLY

Foreword



TWO EDS ARE BETTER THAN ONE

If Labour wants to form the next government in May, it should roll out its all-singing, all-dancing shadow cabinet rather than the hapless leader

STORY BY RACHEL JOHNSON

According to the bookies, the money is on Ed Miliband moving into Number Ten, as Labour is – in Boris’ phrase – “doomed to succeed” in the May election.

Even so, it’s hard to find anyone who thinks Miliband Minor will make a natural captain of the school, in the way that David Cameron excels at the top job, just as Tony Blair did, greedily inhabiting the role of prime minister as if born to play it, like a great, grease-painted actor baron of the 20th century tearing up *Hamlet* or *King Lear* on the hallowed boards.

As the writer and blogger Iain Dale once said (and don’t let’s forget that it was Dale who predicted Ed’s *sorpasso* of his big brother David, in this magazine, back in 2008), “Ed Miliband has it in him to be inspirational.” But now even Dale admits, “Can you imagine Ed standing on the steps of Number Ten and making a ‘Where there is discord?’ speech?” No, me neither.

“If he gets a majority, the hope has to be he makes a better PM than leader of the opposition,” Dale says, going on to kneecap Ed by saying, “He’s not good at making decisions quickly, which you have to do in a 24-hour media cycle.”

As a result of these shortfalls in Labour’s front-of-house guy – the other charge is that he doesn’t listen and the team around him, the bag carriers and spads, have never worked outside politics and the media – there’s been a rapid repointing of the campaign. Now it’s less about Ed, more about “The Team”, in the face of Cameron cunningly framing the electoral choice as a binary, “it’s between me and the other guy” in May.

Clearly, Labour’s tribunes know there’s a leadership problem. They don’t want us, the people, to think that it’s a case of vote Labour, get Ed. They wants us to think “vote Labour, get our gorgeous rainbow cabinet!” And in the shadow cabinet of 32 members we have ethnic minorities (Chuka Umunna and Sadiq Khan), no less than 14 women, including the experienced street-fighter Harriet Harman, patrician Tristram Hunt’s long legs and big blue eyes and bonny Andy Burnham’s curly eyelashes.

And Ed Balls. But we’ll come to him. Trust me, I’ve got stuff on him that’s going to blow your socks off.

“The offer is a Labour government, not a Labour presidency,” says David Blunkett. OK, then, Blunkers. Let’s take a look at any forthcoming Labour government. ➤



In the shadows (clockwise from top left): Chuka Umunna, Ed Balls, Harriet Harman, Andy Burnham, Mary Creagh, Sadiq Khan, Tristram Hunt and Yvette Cooper – during this year's general election campaign Labour can boast of a more representative shadow cabinet than the Conservatives, including 14 women in top jobs

► The first thing that leaps out is the relative youth and, yes, diversity, of the genetically blessed shadow cabinet (I honestly think Chuka might be the most beautiful man I've ever met).

As punchy, peppy shadow international development secretary Mary Creagh points out, "Unlike the Tories, we don't have to organise to put women on the front bench. We just bundle in and take a seat in the Commons – and we look like Britain." I asked Mary what it was like in the ShadCab. Does Ed listen, and learn, as everyone says he doesn't?

"We all have our briefs," she says carefully, "and there are moments when women's voices are raised louder, on childcare, on child sexual exploitation, on pensioner poverty... as we're more likely to be confided in on those issues." OK, I'll take that. And?

"It's a balanced cabinet, a thoughtful, respectful place," Creagh insists. "Ed is an inclusive chair." As there are 14 – count 'em – women in the shadow cabinet, I asked Mary the key question. Had they all got their outfits ready for the imminent Downing Street catwalk, where the tabloids will judge the female politicians on hair, boots and officewear, of course, and not tell the reader what jobs they're actually doing?

"I tend to wear a lot of trouser suits and have short hair so people call me sir, as in 'Ticket, sir, please' on trains, but as long as the *Daily Mail* doesn't mistake me for a man, then I'm happy."

Miliband underpolls his party, Cameron outpolls his – but would a Labour government be more than the sum of its parts (to be honest, I've never quite understood that expression, but you know what I'm driving at)? I think it would, but this will depend on Miliband deploying two key players – Harriet Harman and Ed Balls. We all know about Hattie Harperson, and everyone underestimates her, so my strong advice to Ed would be to enfold her into his bosom. It will look pretty shabby if Miliband doesn't anoint her as his deputy.

When it comes to Ed B, with whom I have worked at the *FT*, Ed M had better come up with the goods, ie the Treasury.

Otherwise, as Dale warns, "Ed Balls will take his bat and ball home and refuse to budge."

Yes, you don't mess with Balls. He tells it like he sees it; he's fun; he's got a lovely wife (the shadow home secretary Yvette Cooper) who could quite easily be PM if she fancied it; and he is never, ever troubled by self-doubt.

I remember him entering the economics room at the *FT* where I was a humble reporter, like Hitler invading Poland, to tell me I'd got my story all wrong. He did that often.

When the now deputy editor of the *Times*, Emma Tucker, was passed over for the Eastern Europe job on the *FT* and was throwing a strop, as was her right, I remember him saying to her, "The thing is, Emma, on any objective criterion, Chrystia Freeland [who got the job instead of Emma] should have got the job and not you."

But I know you will cleave to him when I tell you that as a young tyro bachelor and economics leader writer for the pink 'un, he threw dinner parties in Dalston which started with takeaway kebabs from the local Turkish and ended with him putting on Kate Bush albums and doing Kate Bush impressions. Yes, our Balls knows how to party.

I have to conclude that if it was a choice of going on a cruise into the sunset – and this is the end-of-days parliament we are facing – with the Labour team or the Tories, I'd quite happily get on the ship if Balls was purser (and also in charge of the disco).

All that remains is for Ed M to get his game face on, but accept that on any objective criterion nobody in their right mind at this point wants another presidential Labour administration of sofa government – and therefore to treat his rainbow cabinet, shadow or otherwise, like a team. ☺

JIMMY CHOO



WATCH THE FILM AT JIMMYCHOOCOM



A male fashion model is shown from the waist up, facing right. He has dark hair and is wearing a black leather jacket over a dark turtleneck sweater. The jacket has a zipper and two chest pockets. He is also wearing light-colored jeans. The background is a solid blue.

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DETAILS

BASIC BROS p.56 HOW TO DO DOUBLE DENIM p.62 KAZUO ISHIGURO p.66 WIN AT ANYTHING (NO, REALLY) p.74



Shine on: The glittering catwalk finale of Burberry Prorsum's show at LC: M autumn/winter 2015



THE
FASHION
WEEK

THIS season's **London Collections: Men** was bigger than ever, with an unprecedented fourth day to accommodate the ever-expanding list of designers clamouring to show. Alongside established stars such as **Burberry Prorsum** (pictured) and Tom Ford, many new additions joined the line-up: Belstaff transferred from Milan; Coach showed its first menswear range. What's more, LC: M had its inaugural couture outing, courtesy of John Galliano, who brought Maison Margiela to these shores. And of course, after the last runways were walked, GQ gave the extravaganza a suitable send off... Nick Carvell *See page 78*



RIVER ISLAND

#IMWEARINGRI



THE SPORT BRIEF

Rory McIlroy writes his annual to-do list on the back of a boarding pass: *GQ* views his 2015 flight path.

"Carry-on items should be stowed in the overhead locker."

The only luggage McIlroy needs to return home with is the trophy from next month's US Masters. Win this and he'll join the immortals of Woods, Nicklaus, Player, Sarazen and Hogan, who have won all four majors.

"If we experience loss of power..."

Unlikely. In 2014 McIlroy was third in driving distance on the PGA Tour, with an average drive of 310.5 yards. It's the bedrock of his game.

"Slip the jacket over your head."

If that's to be the green jacket, he may need to improve in the bunker. He was 123rd on the same list for sand saves (getting down from a bunker in two shots).

"We hope you had an enjoyable flight and look forward to seeing you again."

Maybe not. If he builds on 2014, McIlroy will be ready for a private jet, saying goodbye to boarding passes, forever. *John Naughton*

PSST! HERE'S HOW TO DRIVE LIKE MCILROY

Buy TaylorMade's excellent R15.

It has an adjustable loft blade and 25g of discretionary mass. Get in the hole! £429. taylormadegolf.com



THE
TV
SHOW



NOT ALL MEN MUST DIE

Game Of Thrones ruthlessly bumps off major characters, but with George RR Martin's novels not yet finished it's anyone's guess who will remain standing at the very end. Or is it? Ahead of the fifth series, Richard Vale, a statistician at the University Of Canterbury in New Zealand, has computer-modelled characters' past appearances to forecast their eventual fates. *Game Of Thrones* starts on Sky Atlantic on 13 April.



1 MELISANDRE

Also known as the Red Woman because – you guessed it – she's got red hair and she's a woman. She's creepy, seductive and dabbles in dark magic.

Chance of death: 59.8%

Most likely to die: Through misinterpreting a vision of the future.



2 DAENERYS

Mother Of Dragons. Except, the dragons are now moody teenagers who won't be told what to do.

Chance of death: 67.8%

Most likely to die: In a dragon-related incident. She may be invincible to flame, but that won't stop her being flat-out eaten.



3 BRIENNE

Three words – badass lady warrior. If you get in her way she'll strike you down with her trusty sword, Oathkeeper.

Chance of death: 27.8%
(lowest of any character)

Most likely to die: In exasperation at medieval misogynistic attitudes.



4 JON SNOW

The bastard child of Ned Stark (originally the main character), who leads the Night's Watch military order. There's much fan speculation over whether Martin will kill him off.

Chance of death: 67.2%

Most likely to die: Knowing nothing.



5 SAMWELL

If the Night's Watch had a prom, Samwell would win "Least Likely To Succeed". And yet here he is, still alive thanks to buddying up with the far more capable Jon Snow.

Chance of death: 41%

Most likely to die: When Jon Snow deserts him.



6 ARYA

The feisty, tomboyish daughter of Ned Stark is young but has been through hell. Well, how would you like that haircut?

Chance of death: 70%
(highest of any character)

Most likely to die: At the hands of a Lannister – she is a Stark after all. *Ben Travis*

THE POWER LUNCH

A hidden gem in London's Fitzrovia, Pied à Terre is an intimate dining spot that has held two Michelin stars for more than 20 years. Ollie Dabbous has been a professional chef for decades, making a name for himself with his attention-seeking dishes like the seasonal French cooking. The restaurant has undergone a recent refurbishment, bringing it up to date with its modern interior and atmosphere. Set in a quiet street, it's a favorite among celebrities like Hugh Laurie and Tony Blair. The menu includes classic French dishes like coq au vin and filet mignon, as well as more innovative options like foie gras with truffle oil. The service is impeccable, and the wine list is impressive. Overall, Pied à Terre is a must-visit for anyone looking for a truly special dining experience in London.

Hidden in plain sight in London's Fitzrovia lies Pied à Terre, an intimate dining spot that has held two Michelin stars for more than 20 years. Ollie Dabbous has been a professional chef. It doesn't make a fuss about itself (its sister restaurant L'Autre Pied is more of an attention seeker), but it has endured both for the high quality of the seasonal French cooking, which, once upon a time, was under the control of Tom Aikens, and its famously reasonable set lunch menu. Recent diners include Willem Dafoe, Hugh Laurie and Tony Blair (and the likes of Roy Lichtenstein and Sir Richard Attenborough were once regulars). But now, after 24 years of understated success, it is making a noise in the form of a fully refurbished dining room, which has brought the interior, and the atmosphere, bang up to date. Setting it up, touch wood, for many decades to come. *34 Charlotte Street, London W1. pied-a-terre.co.uk*



PLANNING A SPRING BREAK? IF YOU TAKE ONE THING, TAKE THIS

We've always liked the look of travel wallets, but all those separate compartments tend to make them too unwieldy. Until now. Bellroy, king of size-zero accessories is rolling out versions that can accommodate everything you'd expect – passport, tickets, credit cards, even a pen – in a package no bigger than a mobile phone. The "elements" edition has zip-up sides for security, but we prefer the classic. As we said, looks matter. £89. bellroy.com



THE
BAND
SPEAKSAN 'ALT-INTERVIEW'
WITH ALT-JKeyboard heroes:
Alt-J perform at
The Greek Theatre
in Los Angeles,
20 October 2014

Perhaps it's because they won the Mercury Prize, but interviews with Alt-J always seem to focus on the music. Zzz. We found out more about them...

Who owes you an apology?

Gus Unger-Hamilton (keyboard/vocals): I think our manager doesn't ever apologise enough for taking 20 per cent of our earnings. He should do that daily.

Joe Newman (lead guitar/vocals): I have a friend who battles some... demons. She ended up having a massive go at Gus' girlfriend. There was an altercation; she got violent. I feel there's been no conclusion there.

When did you last do karaoke?

Unger-Hamilton: It was with Ed Sheeran, singing "Walking Away" by Craig David in Nashville at Santa's Pub. It's basically a trailer, run by a guy who looks like Santa.

Tell us a secret about yourself:

Unger-Hamilton: I eat a huge amount of McDonald's. I was going through

my receipts and so many of them were for double quarter pounders with cheese, which is just a disgusting amount of meat.

What's the best piece of clothing you own?

Newman: My shoes. They're Dr Martens, and they look like granny loafers. I receive compliments daily.

What's the best piece of advice you've ever been given?

Unger-Hamilton: We used to have a guitar tech in America called Bobby, who said [adopts faux Deep South accent] "Every time your dick touches a girl's mouth or vagina, go wash it with hot water and soap."

What science-fiction invention would you like to have in real life?

Newman: Sometimes – because I know I'm only a man, and I have

limitations – I fantasise about being bitten by a radioactive spider.

Unger-Hamilton: When you started that sentence I thought you were going to ask for a sex robot.

Ever been in a fight?

Newman: One New Year's Eve, a car pulled up to us when we were walking home from a night out in Southampton. These guys insulted my friend's girlfriend. They got out and one of them had a hammer. I slide-tackled him. It was pretty cool. BT



MERCURY POISONING

Unlike Alt-J, these acts fell prey to the award's curse

**BADLY DRAWN BOY**

Album: The Hour of Bewilderbeast
Year: 2000

The curse: Artist/audience relations

Damon Gough's folk-pop debut was rightly lauded, but his career dried up. His last notable headline was for calling someone a "c***" at one of his gigs.

**SPEECH DEBELLE**

Album: Speech Therapy
Year: 2009

The curse: Speech De-who?

Perhaps the most-remembered least-remembered Mercury winner. If anything, the prize only served to highlight how few albums she sold pre-winning.

**GOMEZ**

Album: Bring It On
Year: 1998

The curse: Fading away rather than burning out

Their debut album edged out Massive Attack's *Mezzanine* and The Verve's *Urban Hymns* and already we can tell you'd rather listen to those instead.

THE
TALKING
POINT

We've heard about "basic bitches" (don't those Americans have a way with words?). But can a bro be basic? Yes, he can...



DRIVES
A Golf GTI
ASPIRES
TO HAVE A
BMW M3



LISTENS TO
David Guetta
PREFERABLY
AT LOVEBOX



WATCHES
Family Guy
STILL THINKS
IT'S FUNNY.
QUOTES
FROM IT



WEARS
Check shirts
FROM URBAN
OUTFITTERS



BOOKS
Finished
American
Psycho.
DIDN'T START
OUTLIERS



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www.maserati.co.uk

BRING YOUR 'A' GAME



NETFLIX HACK

It's official: Netflix says it won't prevent UK subscribers accessing its US archive. If you know how, that is...



1 This might be easy
If you want to watch on a Mac, PC or Android device, simply download either the Hola or TunnelBear app, and follow the instructions. It will fool the network into thinking you're in the US. Job done. If you want to watch on an iOS device, such as Apple TV, however...

2 You'll need a "virtual private network"
This does the same as the above, but is more complex. First you need to subscribe to a VPN. We like [unlock-us.com](#), which costs £3.33 a month.

3 Now the techy bit
It's time to change your "DNS" codes. Stay cool: it's not as scary as it sounds. Go to the relevant screen in your device's network settings. For Apple TV – which is commonly used for Netflix – that's in Settings > General > Network. Hit "Configure DNS" and opt for "Manual". Tap in one of unlock-us's DNS address, such as 208.122.23.22. For other devices, setup instructions can be found at: [unlock-us.com/how-to-set-up](#).

4 Time to leave the UK
Go to iTunes' settings and switch location to the US, to ensure it presents American versions of your apps.

5 Welcome to the United States
Reboot the device. Enjoy the huge US archive. Write off your social life. CB



FIVE DEGREES OF SHAILENE WOODLEY

She doesn't just look like Jennifer Lawrence, she's actually related to her. Well, in film terms...

1
Shailene Woodley is in

2
Insurgent (2015) with Christabell Rose

3
Who was in

4
The Hunger Games: Mockingjay (Part 2)

5
With Jennifer Lawrence



Divergent thinking:
Despite her science-fiction pedigree, Shailene Woodley shuns technology and didn't even own a phone until last year

THE
RISING
STAR

DYSTOPIA'S NEW GOLDEN GIRL

Apparently you can be a sci-fi heroine and a hippie. Here are a few things we recently learned about Shailene Woodley...

LIKE you, we knew Shailene Woodley as the star of the *Divergent* films. And, like you, we discovered that her J-Law-esque appeal made those sci-fi dystopias ridiculously watchable. But here's a few things we didn't know. For one, the 23-year-old is kind of a hippie. Actually, she's full-on make-your-own-deodorant, brush-your-teeth-with-clay full-on New Age. She decided against

even owning a TV and didn't have a mobile phone until last year. But perhaps our favourite fact about her is that she has a quasi-cosmic connection with her fellow actress Brie Larson. When the two women meet up, they often embrace, look into each others' eyes, and simply weep together at the beauty of the world. Ah, California. *Insurgent* is out on 20 March.



THE DESIGN
FEAT

SPACE-AGE MOUNTAIN

A stunning development in Huangshan is taking architectural innovation into China's wilds



Picture perfect:
The Huangshan
Mountain Village
is designed to
complement this
iconic Chinese
location

CHINA'S megacities have become playgrounds for imaginative architects, and now host a third of all the skyscrapers in existence. Yet one of the world's most important completions this year is a project in the wilderness. MAD Architects is the creative force behind the Huangshan Mountain Village (*pictured*) in eastern China, which will sit among the trees, overlooking Taiping Lake, its contour line-like shape parrotting the surrounding topography. Most of it will be given over to flats but it will also have a hotel. Better brush up on your Mandarin. i-mad.com

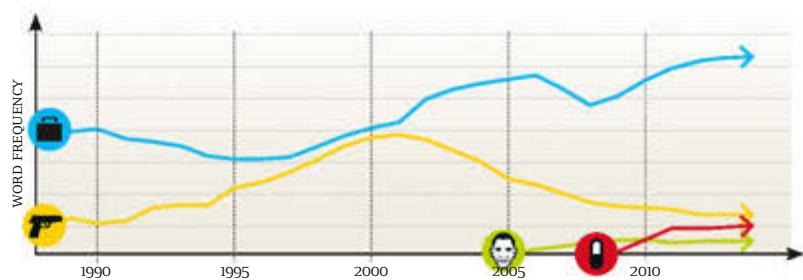


RAP GETS ASPIRATIONAL!

The rapper Bobby Shmurda is having a moment, rhyming about bullet holes and assault rifles. Seems a bit old-school? We analysed genius.com's collection of lyrics to see how rap tastes have changed...



- Guns
- Work
- Obama
- Molly



THE DRINKS TREND

The law now permits former shops to become bars – and “micropubs” are duly springing up. Raise a glass at these three...



THE PAPER MILL

2 Charlotte Street,
Sittingbourne, Kent ME10

Used to be: A painters
and decorators

Ask for a pint of: The
Goachers Mild (£2.80)

What's the decor about?
“The posters on the walls
are of old Kent breweries
that were brilliant but
have been and gone.”
(Harvey Melia, co-owner)



THE BUTCHER'S HOOK

7 Manor Farm Road,
Southampton SO18

Used to be: A florist
Ask for a pint of: Vibrant
Forest (£3.40)

**Is the lack of space a
problem?** “We only have
a capacity of 40: on
weekends we have people
waiting outside.” (Dan
Richardson, co-owner)



THE BEER ENGINE

1 Albert Street, Skipton,
North Yorkshire BD23

Used to be: A health shop
Ask for a pint of: Dark
Horse (£2.90)

Why Dark Horse? “It's a
tiny microbrewery, but a
real favourite and a really
good beer. It could expand
massively – I have no
doubt about it.”
(Steve Banks, co-owner)



Steve McCurry

JACOB COHËN



1 LEADING LIGHT

Chambray is often mistaken for denim, although it is a lighter material. The classic Chambray shirt is a must-have and looks particularly good with darker denim or white.



2 RAW DEAL

The denim jacket is no longer the reserve of the bad boy. Wear it in its raw form under a mac with a tie for a relaxed yet smart work look – though beware of colour run.



3 SUEDE OF GLORY

Dress up distressed denim with suede snaffle loafers. In summer, turn the jeans up until they just touch the top of the shoe and wear with no socks for a casual vibe.

THIS JUST IN: DOUBLE DENIM IS OK

Among fashion's articles of faith, right after the importance of matching your belt to your shoes, was always this: don't do double denim. And when you saw Justin Timberlake sporting "the Canadian tuxedo" in the early aughts, well, yes, you probably thought, that rule is there for a reason. But then something changed. Street-style bloggers found ways of using double denim to bring a workwear edge to a modern look. And it was *good*. Here's how to do it right...





4

DARK MATERIALS

The button-down Chambray risks looking like a preppy cliché. Give it a modern Euro twist by pairing it with technical outerwear and dark denim.

5

GREY MATTERS

Extreme bleaching and acid washes are a Seventies surfing trend that's back in a big way. Think Californian laid-back lifestyle and twin with darker denim-detail trainers. CB

1 Jacket, £135. Vest, £64. Shirt, £72. Jeans, £85. All by **Tommy Hilfiger**. tommy.com. Shoes by **Russell & Bromley**, £175. russellandbromley.co.uk. Watch by **Thomas Sabo**, £179. thomassabo.com

2 Coat, £89.90. Jacket, £292. Jeans, £250. All by **Jacob Cohen**. At Harrods. harrods.com. Tie by **Hackett**, £90. hackett.co.uk. Shirt by

Marks & Spencer, £35. marksandspencer.com. Shoes by **Burberry**, £395. burberry.com. Socks by **The London Sock Company**, £12. londonsockcompany.com. Umbrella by **Undercover**, £125. londonundercover.com

3 Shirt, £180. T-shirt, £69. Jeans, £185. All by **AG Jeans**. agjeans.com. Shoes by **Russell &**

Bromley, £175. russellandbromley.com. Glasses by **Oliver Peoples**, £230. oliverpeoples.com. Document case by **Smythson**, £450. smythson.com

4 Jacket by **Burberry Brit**, £1,695. Tie by **Burberry London**, £115. burberry.com. Shirt by **Topman**, £28. topman.com. Jeans, £465. Shoes, £555. Both by

Billionaire. At Harrods. harrods.com. Sunglasses by **Ray-Ban**, £178. At Sunglass Hut. sunglasshut.com

5 Jumper, £180. Jeans, £180. Both by **7 For All Mankind**. 7forallmankind.com. Shoes by **Dune**, £79. dunelondon.com. Watch by **Thomas Sabo**, £179. thomassabo.com



THE POLITICAL TOOLKIT

AS a leader of Serbian opposition movement Otpor!, Srdja Popovic helped topple Slobodan Milosevic. Now, he is releasing *Blueprint For Revolution*, a practical manual for overthrowing despots using authority-denying, nonviolent techniques. Here are four...



The barrel ploy

Paint a caricature of the dictator on a barrel, and leave it in a public place with a baseball bat and a sign inviting people to "smash his face". In time, passers-by will do just that. When the police arrive, they will have to "arrest" the barrel, appearing ridiculous in the process. Take photos and disseminate them, just as Popovic did when he used this trick against Milosevic.



The rice-pudding gambit

Dissidents in the grim Maldivian capital of Maë were exasperated with poor standards of living and wanted to activate the population. So, as the national dish is rice pudding, they organised "pudding parties" to unite the inhabitants. When the police broke them up, they found themselves confiscating plates of the stuff. A risible look.



The Ping-Pong ball trick

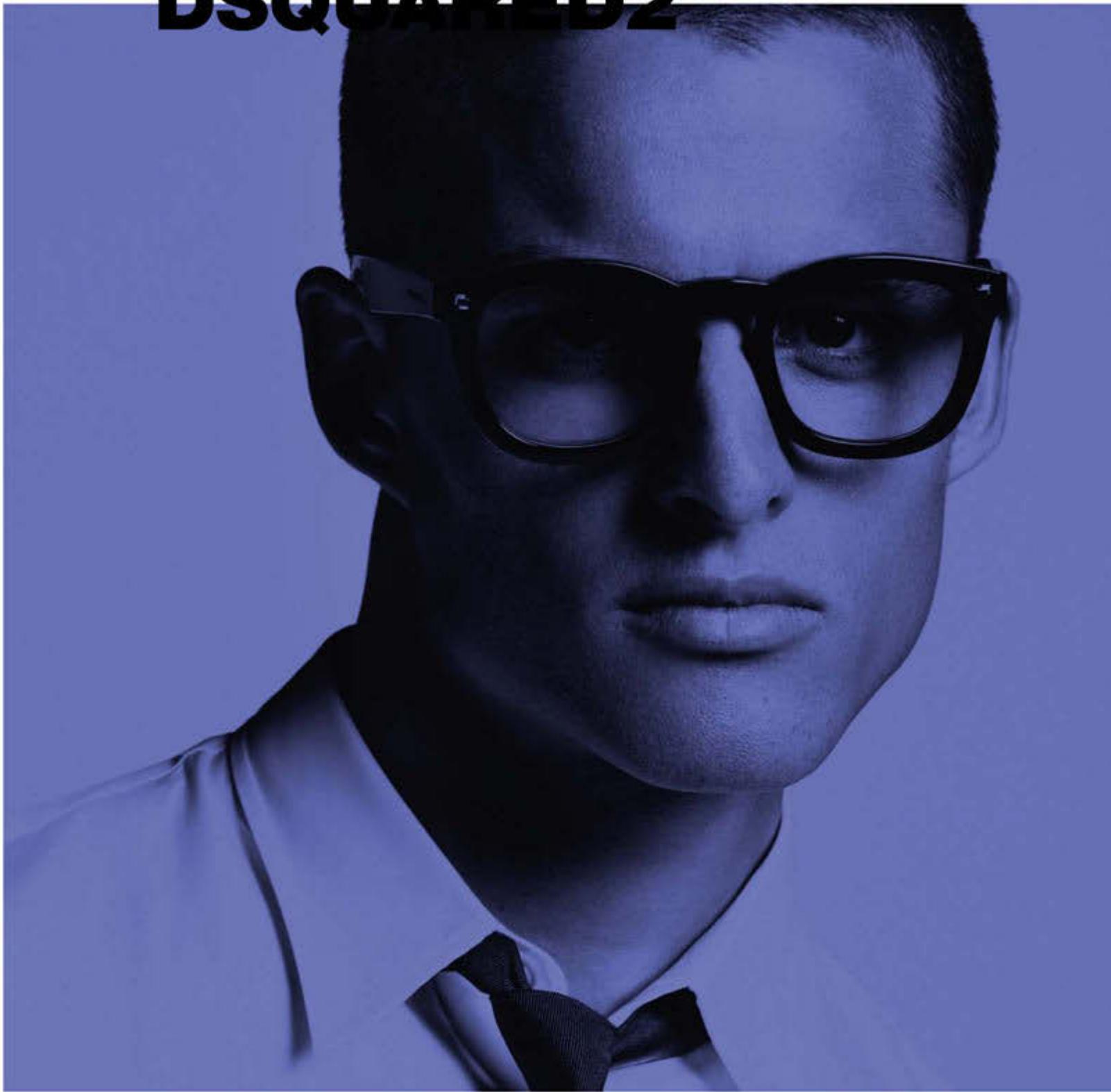
Write antagonistic slogans on table-tennis balls and release them in huge quantities on to the streets. When this was carried out in Damascus, the steep, narrow alleys were perfect. What next? You guessed it, the police ran around trying to scoop them up, not realising that the balls were mere props and they had become the clowns.



The Lego protest

Anti-Putin activists in Siberia started filling their town centres with toys holding political placards. Eventually, laws were passed to prohibit, erm, "toys congregating". When officials went on to local media to make the surreal announcement, the joke was firmly on the president. *Blueprint For Revolution* is out this month, £9.99 (Scribe).

DSQUARED2



NEW FLAGSHIP STORE
51 CONDUIT STREET - LONDON





Tall tale: Kazuo Ishiguro's latest novel, *The Buried Giant*, was a decade in the making

literature, and if there's one idea that simmers throughout Ishiguro's oeuvre, it's that country. *The Remains Of The Day* is about the myth of the English country house as a microcosm of ideal society; *Never Let Me Go* interrogates the national psyche – its submissiveness to authority and its fatalism. *The Buried Giant* may be set in the past yet it speaks to current anxieties. Although our response to modern atrocities is to say "we will never forget", is there a point, it asks, at which forgetting can be helpful? Undeniably, the novel has weaknesses – Ishiguro's faux-medieval register sometimes causes the dialogue to seize up – but the Middle Earth trappings, really, are set dressing.

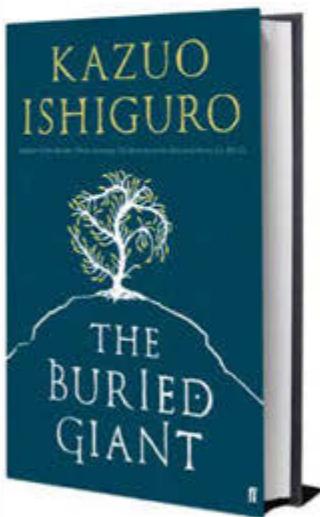
Still, here's one thing both sides will agree on – you want to know just what the hell is up with that mist. CB

The Buried Giant (Faber & Faber, £20) is out now.



THE
BOOK
CHATTER

He's a great writer!
But it's a medieval
pastiche! We sense
water-cooler debate...



PICK SIDES ON THE NEW ISHIGURO NOVEL

THE dark ages, pixies, ogres, cameo appearances from Sir Gawain – understandably Kazuo Ishiguro's *The Buried Giant* has been billed as a surprising departure by the Booker Prize winner best known for *The Remains Of The Day* and *Never Let Me Go*. Set in a mythical Arthurian England littered with relics from Roman rule, the tale follows an elderly couple, Axl and Beatrice, as they make a perilous journey to a distant village in search of their long-lost son. Yet a strange mist hovers over the landscape that seems to make

people forgetful. Forgetful of even their most important personal and societal memories. It's the stuff of Tolkien, of Malory, of Chaucer – and, to the naysayers, that's exactly why it's unworthy of your time.

But here's the rebuttal. It might look like fantasy, but it's also characteristically, unmistakably Ishiguro. Interestingly, Arthurian romances became known in historical reflections as "matter of Britain"

THREE OTHER ROAD NOVELS YOU NEED ON YOUR SHELF



ORIGINAL
DON QUIXOTE BY MIGUEL DE CERVANTES (1605)

A man goes mad, believes he's a knight errant and wanders Spain picking fights.



OVERLOOKED
BOUND FOR GLORY BY
WOODY GUTHRIE (1943)

Folk musician Guthrie's autobiography is all big skies and bigger rail journeys.



POMO
THE ROAD BY CORMAC MCCARTHY (2006)

McCarthy's post-apocalyptic road tale is also able to do sci-fi and Southern gothic.



GQ
BAND
O-MATIC

Do something different this month:
tune into these new sounds



Into...
JACK WHITE?
Try...
WILL BUTLER

One sixth of Arcade Fire has gone solo. Perhaps he's bored of making highfalutin concept albums, because his new record is loud and dirty. *Policy is out now*.



Into...
ST VINCENT?
Try...
PURITY RING

If you want a rambunctious life-affirming record, keep looking. The Canadian duo's second album has tracks with titles such as "Dust Hymn" and "Heartsigh". *Another Eternity is out now*.



Into...
FRANZ FERDINAND?
Try...
CIRCA WAVES

With a jangly debut that could have been written by Alex Kapranos, these Merseysiders will make you feel like it's 2005. In a brilliant way. *Young Chasers is out on 30 March*.



Into...
LILY ALLEN?
Try...
COURTNEY BARNETT

Tricky rhymes? Check. Juicy hooks? Check. A neurotic world-view shown through snarky, poignant lyrics? Yup, that too. *Sometimes I Just Sit And Think And Sometimes I Just Sit* is out on 23 March.



Into...
BON IVER?
Try...
MATTHEW E WHITE

Working with The Mountain Goats and Bon Iver has sent White into underdrive – and he's thriving on it. His new album is a twinkling paean to all things 'Murrica. *Joe Daniels Fresh Blood* is out now.



Elegance is an attitude

Simon Baker
Simon Baker

LONGINES




Conquest Classic

TIME SYNCs

Let's clear something up. What distinguishes a fitness tracker from a smartwatch is this: the latter sends you notifications, about emails, say, or texts or calls. And (good news, traditionalists!) inventive designers are finding ways to build these features into analogue watch faces. Herewith, our favourite horological hybrids.



THE JOKES SLOT

TAKE a picture; it lasts longer. Even better, let **Instagram** do it for you. Here are the three funniest 'grams we've seen this month.

Follow us
@britishgq
@dylanjonesgq

| B I N G O | | | | |
|---------------------------------------|---|---------------------------------|--|-------------------------------|
| Deflashed toilet | Passenger leaving while boarding en route | Child running in aisle | Adult wearing pajama pants | Foot on tray table |
| 1 person with 8 bags | Important businessman on Bluetooth | Dirty diaper in seatback pocket | Knitting never relocating without seatsafe | "Karl Rock Cafe" shirt |
| Feet propped on bulkhead | Passenger asking "What do you know?" | Passenger clipping nails | Narcissistic dad-taker | |
| Chewed gum inside safety demo card | "Am I going to make my connection?" | Galley yoga | Open mouth soaring with drool | |
| "It fit on the last plane" | Passenger showing Photographer T shirt | Emotional support animal | "I'm never flying this airline again!" | Passenger with smelly food |

@PASSENGERSHAMING
Printable version at: Facebook.com/
PassengerShaming. Good luck!



@RAKWON83
#JoeBiden #BarackObama #SOTU



@GLASSOFWHISKEY (AKA
BREAKING BAD'S AARON PAUL)
I love Canada

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1954

OVER 60 YEARS OF CONTINUOUS INSPIRATION IN THE PURSUIT OF TECHNICAL PERFECTION

Heritage Black Bay is the direct descendant of Tudor's technical success in Greenland on the wrists of Royal Navy sailors. Over 60 years later, the Black Bay is ready to stand as its own legend.

TUDOR HERITAGE BLACK BAY

Self-winding mechanical movement, waterproof to 200 m, steel case 41 mm.
Visit tudorwatch.com and explore more.



TUDOR
WATCH YOUR STYLE



THE WEB TREND

The days when only celebrities had personal stylists? Kaput. A range of companies now offer the service online for free – you only pay for the clothes you actually want to keep...



1 THREAD.COM

What's the deal? Thread assigns you a real-life, experienced stylist who – after you answer a visual questionnaire – selects clothes to suit your look, assisted by some clever algorithms.



2 THECHAPAR.COM

What's the deal? Once you have signed up, expect a call from a stylist who will ask you about your life and tastes. A box of clothes will then arrive in the post, though unlike Thread you won't know what's inside.



3 ENCLOTHED.COM

What's the deal? It's the least well-known of the three, but Enclothed, started by Dana Zingher and Levi Young, is perfect for more affordable items. Like The Chapar, what's packed in your box is a surprise – you just set the budget.

Return to Oz:
Boateng's new season suits have classic styling but are still brimming with points of difference that allow you to express yourself; (below) Ozwald Boateng at 30 Savile Row



THE STYLE REVIEW

HOW TO WEAR YOUR NEXT SUIT

Don't sacrifice self expression – head to Ozwald Boateng

AS London Collections: Men goes from strength to strength, the international standing of Savile Row as the centre of sartorial elegance has grown and grown. In the process, LC: M has revealed the suited man to be part of as rich a style tribe as the check-shirted "lumbersexual" or the black-hatted indie boy. So if there's one thing that the capital has proven as it prepares for a seventh season of men's shows, it's this: wearing a suit and expressing your individuality are not mutually exclusive.

Ozwald Boateng certainly knows as much. The Ghanaian fashion designer's Savile Row flagship has an interior that captures the motifs of his clothing: it's modern, it's elegant and it pops with colour. Remember the purple outfit Jamie Foxx wore to pick up his Oscar for *Ray*? That was inimitably, obviously by Boateng – its hue is a signature that recurs around the shop.

Compared to some of Boateng's older output, his recent creations have skewed subtle, but the ambition remains the same: to ensure that wearing a suit doesn't transform the wearer into a "suit". Take the vertiginously high notches on some of the jackets (*above, centre*), which lend them a hint of evening dress and have the effect of lengthening and slimming the torso, or indeed, the playful checks on certain Boateng two-pieces. To him, though, finding one's stylistic voice doesn't stop at the outer layer.

Characterful dressing is also about the shirt – this is an age, after all, when Tom Ford can put James Bond in a button-down. Boateng's are typified by clever twists. It might be a jewel-bright fabric such as yellow or magenta that asks men to stop worrying and embrace the colour spectrum. It might simply be one

of his signature "chisel" collars. This geometric, blunted-point shape offers an apt frame for slender ties. And yes, he sells an array of those, again in a suite of fabrics and designs to chime with all personalities.

Some items appear more straightforward. The white shirts shown here, perhaps, or the seemingly more conservative jackets. But there is a moment in the 2009 BBC documentary *Ozwald Boateng: Why Style Matters* that is worth keeping in mind. Taking the cameraman on a tour of his shop, he strides over to what he states is his favourite tie. "It's black," he says, gesturing to the fabric, which we notice actually has a criss-cross patterning under the light. "But I've made even the black have colour." **CB**
Ozwald Boateng, 30 Savile Row, London W1. ozwaldboateng.co.uk



THIS MONTH'S LIFE UPGRADE

Whatever the reason – work, stress, bedtime procrastination (looking at you, Twitter) – nodding off can prove troublesome. Here's a sleep hack that will send you away in minutes: the 4-7-8 method. Breathe in for four seconds, hold for seven, then exhale for eight. You'll feel slightly light-headed, your heart rate will slow and, *clonk*, you're gone. No Nyquil required.



CROCKETT
& JONES

NORTHAMPTON
ENGLAND

MAKERS OF FINE SHOES
SINCE 1879



STYLE: EBURY & GERRARD

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BURLINGTON ARCADE
KNIGHTSBRIDGE
ROYAL EXCHANGE
CANARY WHARF

BIRMINGHAM
BURLINGTON ARCADE, NEW ST

NEW YORK
7 WEST 56TH STREET

BRUSSELS
RUE DE NAMUR

PARIS
CHAUVEAU LAGARDE
BOULEVARD RASPAIL
BON MARCHÉ

CROCKETTANDJONES.COM

THE
ART
SHOW



How to sound smart at Sonia Delaunay's Tate Modern exhibition

IT might look superficial – radiating circles, daubs of primary colour – but this Sonia Delaunay painting, "Electric Prisms" (1914, right), which you'll find in Room 4 at Tate Modern's exhibition, was a watershed in modern art. It shows the shift from wanting to represent the world to not worrying about doing so at all. The shift, in other words, from cubism to abstraction. So although the French painter (and fashion designer) hoped that her jarring colours gave the impression of light, and that her pulsating style might recall the throb of streetlights in cities such as Paris, pieces such as this one are also experiments with shape and composition for their own sake. Go linger in front of it a while; resist stroking your chin. **CB**

At Tate Modern, from 15 April - 9 August. tate.org.uk



In the round:
'Electric Prisms'
(1914) by Sonia
Delaunay displays
at Tate Modern
next month



IN WHICH WE LEARN WHY CHANNELLING NICK CLEGG IS ALL ABOUT THE EYEBROWS

BERTIE CARVEL (left) plays the deputy prime minister in *Coalition* on Channel 4 this month. We asked him how he got into character. "I had my eyebrows plucked because mine arch downwards in the centre whereas Nick Clegg's inflect upwards. In cartoons, the direction their eyebrows tilt indicates what the characters are feeling on the inside. I thought about Clegg at that political moment [in May 2010] and somehow the slight upwards tilt of his eyebrows seemed to be key. Eyebrows that narrow down to a point in the middle suggest some sort of predatory instinct, whereas there's a more benign motivation with Clegg, I think, which I admire, about reforming parliamentary democracy."



WHERE DESIGNERS BUY THEIR CLOTHES

Three menswear mavens on their go-to retailers



The designer
Patrick Grant
Favourite shop
W Armstrong & Son

83 The Grassmarket,
Edinburgh EH1.
armstrongs-vintage.co.uk

"I first came across it as an avid buyer of second-hand clothes in the Eighties. It always had brilliant military kit in the windows. The best thing I ever bought from here was a beautiful Thirties British army greatcoat in perfect condition, insignia still attached."



The designer
James Long
Favourite shop
Machine-A

13 Brewer Street,
London W1.
machine-a.com

"I like that it is somewhere you can get something new and exciting, as the store supports lots of new designers. I bought some Raf Simons trainers and a Sibling jumper from there and wear both of those pieces a lot. I see Stavros, the founder and buyer, out and about and he always looks great."

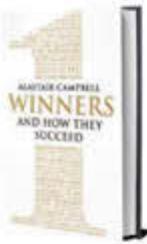


The designer
Sam Cotton
Favourite shop
OTHER/Shop

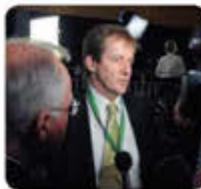
21 Kingly Street,
London W1.
other-shop.com

"I discovered this place when I saw my friend Luke Stephenson's photography exhibition inside, and I now own one of OTHER/Shop's workwear jackets, which I love. Anthony, the delightful salesman, makes shopping here an absolute privilege."





THE
LIFE
UPGRADE



THE WINNER TAKES IT ALL

You win some, you lose some. Well, that's unless you are Alastair Campbell, who has a knack for finishing first. Here's how to follow suit...

HE'S the man who helped Tony Blair to chalk up three election wins, including two landslides. So Alastair Campbell knows a thing or two about success. His new book *Winners* comprises interviews with everyone from José Mourinho to Anna Wintour plus tips from the man himself. We asked him to talk us through five key techniques...*

Winners And How They Succeed by Alastair Campbell (Hutchinson, £16) is out now.

1 In a crisis, get a clear objective, strategy and tactics

"People forget when Beckham was vilified. What was his objective? To get through it. What was his strategy? To be a good footballer. If you read every press cutting that had ever been written about me and you put them into a positive pile and a negative pile, the negative pile would be way bigger. But actually, I advise people on reputation management. And that's because I've always had a clear objective of what I'm trying to do."

2 Do the "reverse Prozone"

"Prozone is a tracking system in football grounds and a way of looking at your strengths and your weaknesses. [With New Labour] Philip Gould and I used to brutally analyse what our weaknesses were. Tony once asked me to speak to the shadow cabinet, and I said that apart from Tony, Prescott and Gordon, the public didn't have a f***ing clue who they were. I remember Tony going, 'You could have put it a bit more subtly...'"

3 Failing to prepare is preparing to fail

"The minute I knew I was going to be [at the Chilcot Inquiry], I threw everything out of the diary. The best preparation was upstairs in my office, a lot on the exercise bike, just pedalling very slowly and reading. Sometimes I'd articulate the answers out loud. If I thought, 'That's a good way of putting it,' I'd write it down. Then I got people like [former Lord Chancellor] Charlie Falconer, people who have got very forensic minds, to grill me."

4 Learn from proven winners

"One thing I remember from the 2001 campaign, when everyone thought we were going to win, was Bill Clinton saying to Tony, 'You've got to fight this like you think you're going to lose. You've got to be out there looking hungry, chasing it.' And several times during the campaign Tony said, 'Let's not go easy; let's remember what Bill said about this.' One of the things I hope comes out of this book is that you can learn from anyone."

5 Put yourself outside your comfort zone

"When I was a journalist, if you'd have said to me that when I was in my fifties I wouldn't have a job, I'd have panicked at that. And I've surprised myself. I've actually turned down quite a few jobs. I've been offered TV shows – some of the pitches were hilarious, actually. The best one was when they wanted me to go to America and become black through a mixture of make-up and surgery, to 'expose racism'." CB

THE
RUMOUR
MILL

BY
HARRY COLE



Sir Nicholas Soames was heard declining an invitation to an event while on the phone in one of parliament's lifts. "I don't want to go anywhere north of f***ing Sloane Square", declared Churchill's grandson. Who says the Tories are out of touch?

Labour's **Sadiq Khan** has slammed an increase in "inappropriate relationships" with prisoners, something he knows all about: in 2005 spooks bugged meetings between him and terror suspect Babar Ahmad.

The lack of restaurants close to the Commons is a headache for Tories looking to gossip. Recently four cabinet ministers had meetings at *Osteria Dell'Angolo*, SW1, simultaneously. For all of them, though, I hear Theresa May was on the menu...

Sol Campbell has been lunching with Tory chairman Grant Shapps. I hear his ambitions might be even greater than just a Commons seat – Mayor Campbell of London has a ring to it. Though there goes the Tottenham vote...



THE FILM

SHOULD YOU SEE NEILL BLOMKAMP'S ROBOT MOVIE, CHAPPIE? WE ASKED AN ACTUAL ROBOT, SPECIFICALLY, AN ONLINE AI "CHATBOT" CALLED MITSUKU, HOSTED AT MITSUKU.COM. HERE'S THE TRANSCRIPT.

You: Hi.

Mitsuku: Hello there.

You: I am a journalist on GQ magazine.

Mitsuku: You are a journalist on GQ magazine? Do you get to meet a lot of people?

You: A few... Do you know about movies?

Mitsuku: I liked *Terminator*, *Titanic*, and Steven Spielberg's *A.I.*

You: So you like science fiction?

Mitsuku: Yes I love it, especially the work of Philip K Dick.

You: Have you heard about *Chappie*?

Mitsuku: I think Chappie is a tactic in croquet where you knock your opponent's ball into an unplayable position.

You: It's a film about an AI robot.

Mitsuku: Some people I spoke to earlier said they'd seen that film. They said it was good.

You: Hugh Jackman is in it. Do you like him?

Mitsuku: I like him a lot. He often talks to me.

You: So, do you think we should go to see this robot movie?

Mitsuku: If you do not go, you will never know.

You: We'll take that as a yes.

Chappie is out on 6 March.

THE CAR NEWS

Luxury carmakers once balked at Porsche's SUV. We knew they'd fold



LAMBORGHINI URUS

Catch it in: 2017
Actually, Lambo has done an SUV before: The forgotten LM002 (Pablo Escobar was an owner).

Why the Urus?

The company thinks this'll be its volume seller. We'll reserve judgement.



JAGUAR F-PACE

Due out: 2016

The rationale: Jaguar tells us that it follows the company's founding ideals of "grace, pace and space".

We're puzzled: Jaguar is part of Jaguar Land Rover, which already makes the, erm, Range Rover.



BENTLEY BENTAYGA

Slated for: 2016

Roomy: Bentley bosses promise that it will be larger than the 5.2-metre-long-wheelbase Range Rover.

The ambition: To be the fastest and most expensive SUV in the world.



ROLLS-ROYCE

OK, we're taking a punt: But we imagine Rolls will follow the brands above.

Evidence: "Our CEO has asked the designers to explore the idea," says RR.

Translation: "We'll wait to see if Bentley's SUV fails." Matt Jones



an original
Penguin[®]
by
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BY APPOINTMENT
TO HER MAJESTY THE QUEEN
LIVERY & MILITARY TAILORS
GIEVES & HAWKES, LONDON



BY APPOINTMENT
TO HIS ROYAL HIGHNESS
THE DUKE OF EDINBURGH
NAVAL TAILORS & OUTFITTERS
GIEVES & HAWKES, LONDON



BY APPOINTMENT
TO HIS ROYAL HIGHNESS
THE PRINCE OF WALES
TAILORS & OUTFITTERS
GIEVES & HAWKES, LONDON

GIEVES & HAWKES

No.1 SAVILE ROW LONDON



The Katie Early show



LONDON COLLECTIONS: MEN SEASON 6

Models, moguls and the style cognoscenti fell on the capital in January for the sixth biannual LC:M, and sized up the trends we'll be wearing in autumn/winter 2015

Sarah Mower, Anna Wintour
and Hamish Bowles



Richard Biedul



The CP Company show



Jim Chapman



Douglas Booth



The Barbour show

George Barnett



The Craig Green show



Robert Konjic and
Tamsin Egerton

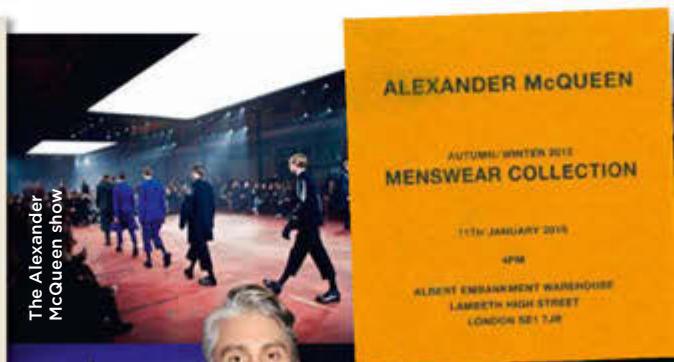


The GQ Style/
River Island party



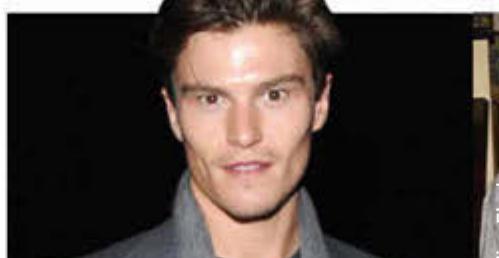
DETAILS

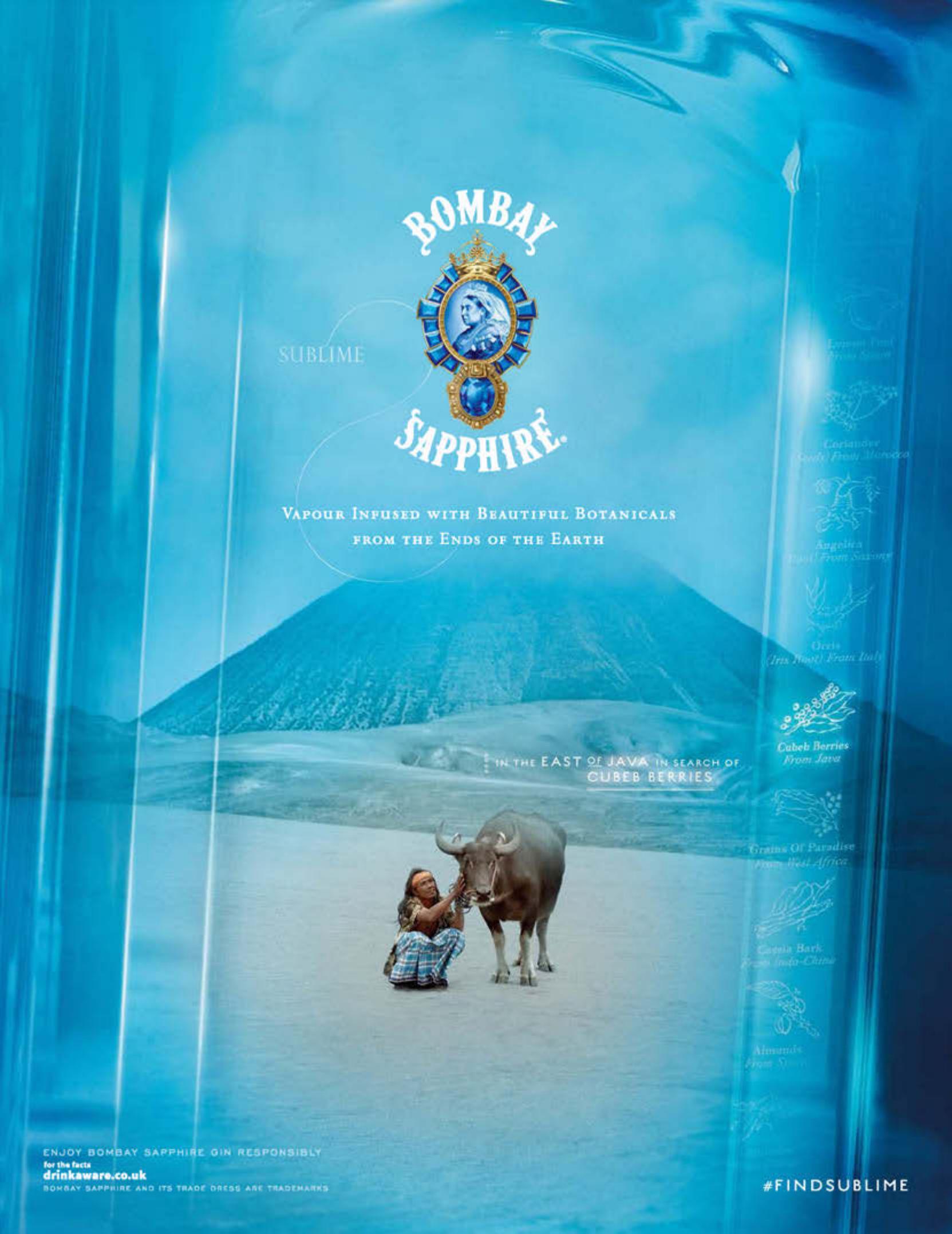






DETAILS





BOMBAY
SUBLIME
SAPPHIRE.

VAPOUR INFUSED WITH BEAUTIFUL BOTANICALS
FROM THE ENDS OF THE EARTH

IN THE EAST OF JAVA, IN SEARCH OF
CUBEB BERRIES

Elephant Root
From Kenya

Coriander
Leaf From Morocco

Angelica
Root From Saxony

Orris
(Iris Root) From Italy



Cubeb Berries
From Java



Grains Of Paradise
From West Africa



Cassia Bark
From India-China



Almonds
From Spain

ENJOY BOMBAY SAPPHIRE GIN RESPONSIBLY

For the facts

drinkaware.co.uk

BOMBAY SAPPHIRE AND ITS TRADE DRESS ARE TRADEMARKS

#FINDSUBLIME



Ellie Goulding and
Dougie Poynter



The Maison Martin
Margiela show



Daisy Lowe



The John Smedley show



Vanessa White

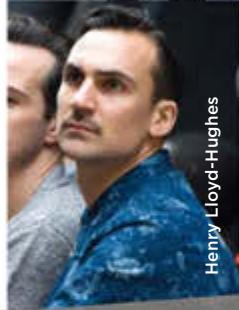
The Hentsch
Man show



The Coach party



The Christopher Shannon show



Henry Lloyd-Hughes



'London Collections: Men is renowned for growing the profiles of the world's greatest designers'

TOMMY HILFIGER



Kitty LaRoche at
the Duhamp show



The Astrid
Andersen show



The John Lobb show



The Nigel Cabourn show



Zara Martin



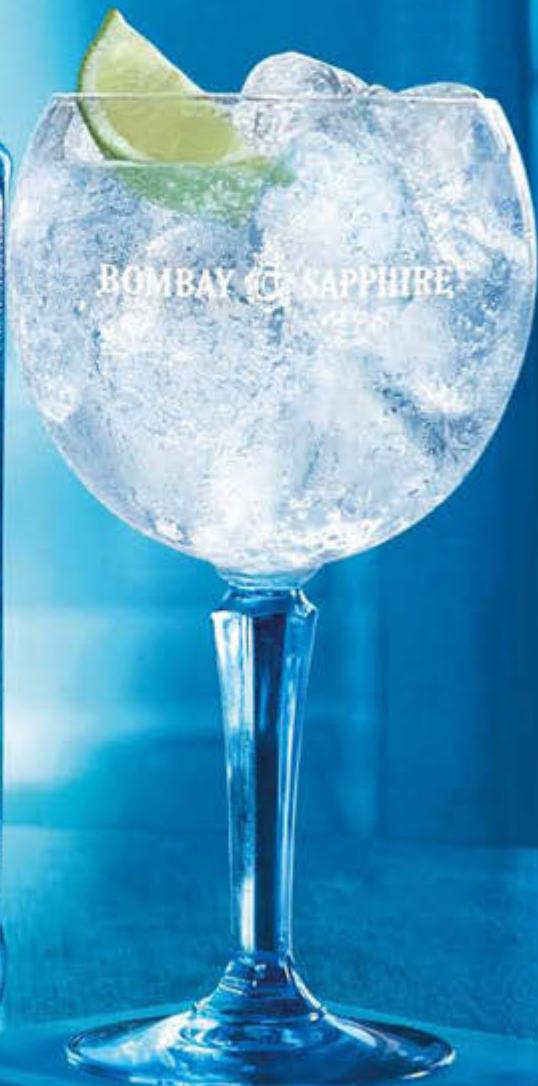
Caroline Rush



Natalie Massenet,
Nicholas Coleridge,
Katie Grand and Jo Levin

THE ULTIMATE GIN & TONIC

VAPOUR INFUSED WITH BEAUTIFUL BOTANICALS
FROM THE ENDS OF THE EARTH



ENJOY BOMBAY SAPPHIRE GIN RESPONSIBLY

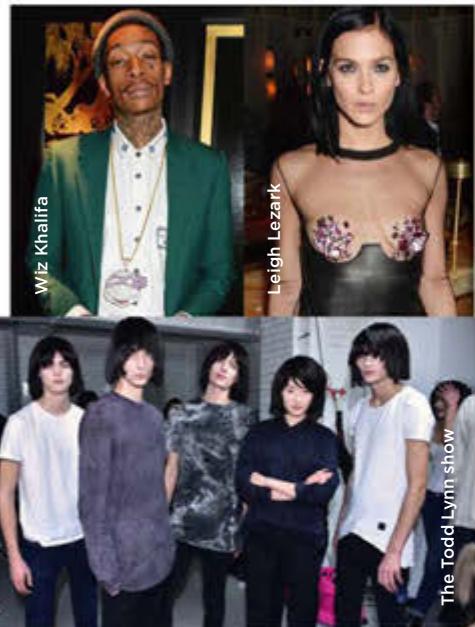
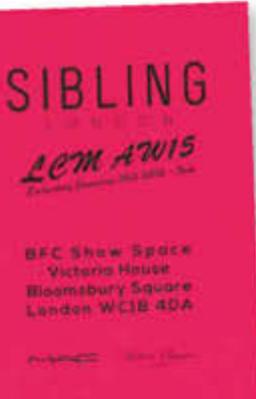
For the facts

drinkaware.co.uk

BOMBAY SAPPHIRE AND ITS TRADE DRESS ARE TRADEMARKS

#FINDSUBLIME

DETAILS



Photographs Alpha Press; Getty Images; Joshua Lawrence; James Mason; Nigel Pacquette; Press Association; Rex; Antonio Salgado; Xposure Photos



EARLHAM STREET — Covent Garden



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HUNTER

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2015 edition

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J.M. WESTON
FRENCH MASTER SHOEMAKER SINCE 1891

GQ ICON

HENRY HUDSON

Plasticine is hardly the model medium for a painter, yet one artistic pioneer is using the substance to 'sculpt' vast and imaginative images of London's underbelly. Challenging the establishment and driven by a relentless work ethic, meet the visionary who's breaking the mould

STORY BY **DYLAN JONES** PHOTOGRAPH BY **DAVID BAILEY**



Plasticine era:
Artist Henry Hudson
shot for British
GQ by David Bailey,
5 November 2014

V

You can tell a lot about a person from their Instagram feed. Clichés abound: dogs (especially French bulldogs in little personalised coats), restaurant meals (food porn taken by foodies who spend more time taking pictures than eating), nail art, coffee art (guilty!), pub signs, greetings card maxims, tall buildings shot from the ground, aeroplane wings, babies, circles of feet, maudlin cartoon characters, using the hashtag #nofilter, and, as BuzzFeed once noted, a screen capture of a text message conversation taken out of context, in order to embarrass a friend who has just fallen victim to the phone's "hilarious" autocorrect.

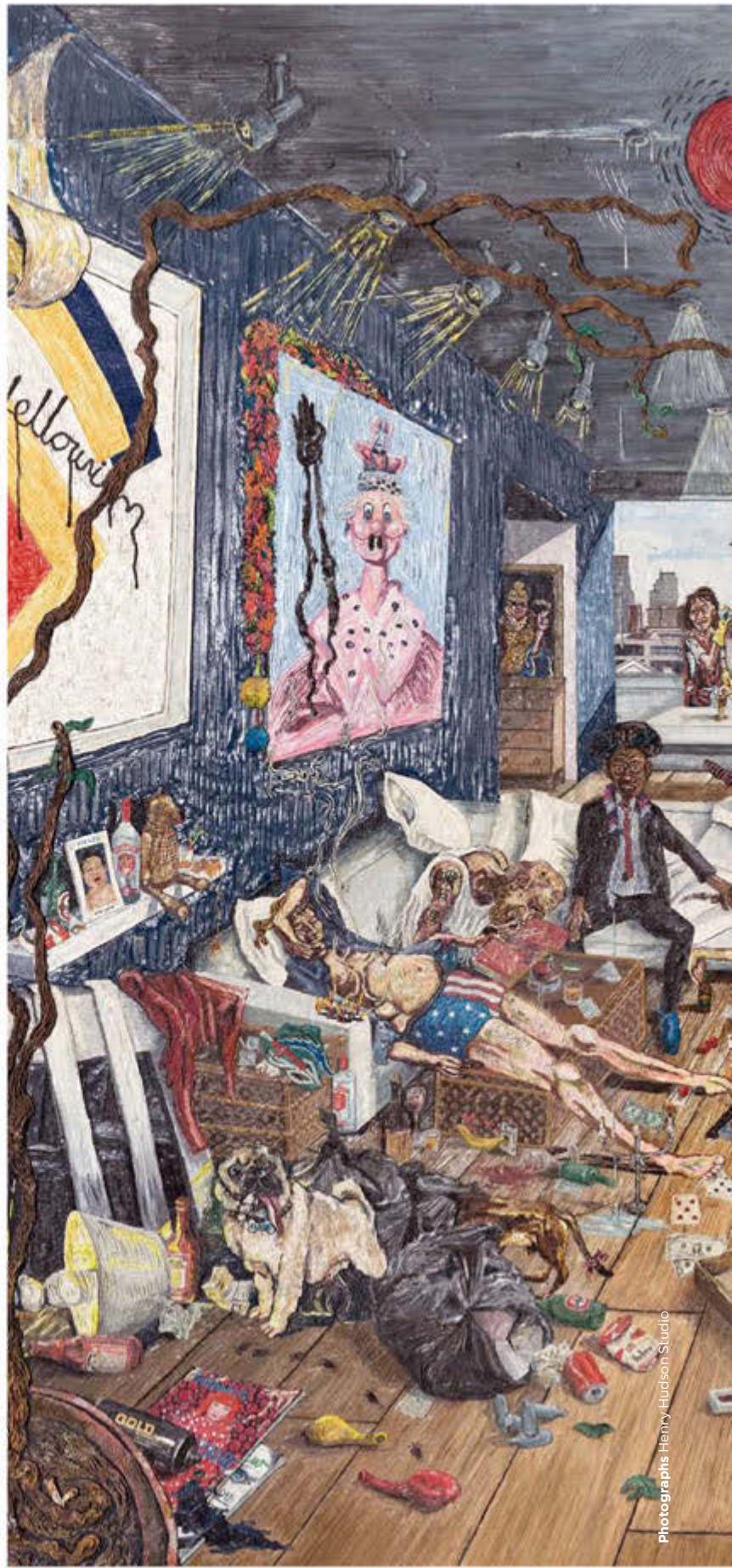
There are, of course, a lot of people out there who have taken to app technology with a vengeance, using the Instagram square as their own constantly replenishing digital canvas, their own video monitor, their own exhibition space, employing everything at their disposal to create a body of work that likes to consider itself art. For them, Instagram is the pomo Polaroid, a genuine postmodern post.

Henry Hudson, 32, a genuine artist, has a refreshingly healthy attitude towards Instagram. As well as his work – both finished and unfinished – there are teasingly ironic selfies, home-made sculptures and pictures that reference his many inspirations. At @henryhudsonartist, you'll also find a tube of Cheez Whiz, a photograph of Che Guevara and, of course, lots of photographs of Plasticine.

The putty-like modelling clay is Hudson's medium of choice, and he uses it to create his incredibly intricate and extravagant pictures. Although it's famous as something popular with children, Plasticine was actually invented by an art teacher, William Harbutt, in Bath in the late 19th century, who wanted a non-drying clay for his sculpture students. Since then it has often been used by artists, but the material started to become popular again when it began being used by Nick Park in his Wallace and Gromit films at the end of the Eighties.

Plasticine is a very British medium and ➤

Make a mess: 'The Mask Falls Off - The After Party' (2014) will show at Henry Hudson's exhibition, *The Rise And Fall Of Young Sen - The Contemporary Artist's Progress*



Photographs: Henry Hudson Studio



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Hudson is a very British artist. The son of sculptor Richard Hudson, Henry's artistic journey started when, aged six, in 1988, he was taken to the National Gallery and had something of a revelatory moment when he saw Henri Rousseau's "Surprised!" (the painter's famous study of a tiger hunting). He asked to be bought a postcard and promptly took it home to copy. His father not only encouraged him to draw, he would also take him out on Soho drinking sessions, meeting the likes of Lucian Freud. Henry got the bug – for drawing, not drink – and started calling himself an artist long before he enrolled at Chelsea College Of Art in 2001, later moving on to Central Saint Martins in 2002. When a friend offered to put on a show for him, and having no finished work, Hudson Jnr started drawing furiously. Needing supplies, he went to a local art shop, but instead of walking out with some gouache or tubes of oils, he emerged with a bag of Plasticine.

At 80p a bar, it was exactly one eighth the price of a small tube of oil paint, and when he took it home and saw it had varnish and oils in it, he thought, "Surely you can paint with this." He not only painted with it – melting it down and giving it a texture and a density not associated with the medium – he created an entirely new genre in the process. Many artists have used Plasticine in the past, but few with the ambition seen in Hudson's work.

"If you go to an art shop and you have £30 to spend and you want to do a thick expressionist painting, like a Cecily Brown even, you're looking at £300 before you even start," says Hudson. He experimented first with a copy of a small Philip Guston work and never looked back. He has had a few run-ins with some of the more traditional organisations in the art world – he was excluded from entering his work for a reputable painting prize because, well, they didn't consider what he did to be painting – and has been accused of using Plasticine as a gimmick ("I do enjoy the performance aspect of it," he told me). Nevertheless, Plasticine has undoubtedly become his thing.

"There was a certain novelty in using Plasticine, especially as a lot of the work I did at Saint Martins was performance and video based. I started to get to a point where I was really enjoying working with my hands. I also got to the point where I didn't feel like I was ready to do an MA. Plus, I was broke, and wanted to get to work."



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3



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4



Clay station: 1. Shots from Hudson's carefully moulded Instagram feed. 2. Works in progress at the artist's east London studio. 3. The bronze sculpture of 'Lost Property' (2014) tops an LED plinth with animations of Hudson's drawings. 4. Details of plate 1 of *The Contemporary Artist's Progress* (2014). 5. Early drawing of plate 2 of the same

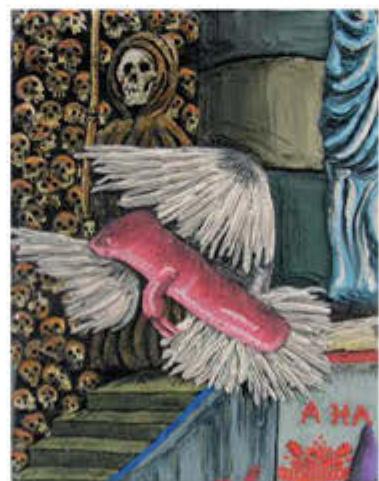


Many artists have used Plasticine in the past, but few with Hudson's ambition

Plasticine has traditionally been used for illustrative purposes, almost as a gimmick. Just last year a part-time Ukrainian artist, Svitlana Postelga, used the medium to create a collection of works copying iconic paintings, such as "The Creation Of Adam" by Michelangelo, "Vitruvian Man" by Leonardo da Vinci and "Kissing" by Alex Grey. In her case it also appeared to be therapy. "My work is monotonous and hard," she says. "Once, about nine years ago, while I was playing with my kids, I found that Plasticine really helped me forget about my problems. I touched it, started to create something and, during the process, felt myself becoming calm."

Hudson himself appears calm, though not because of his work. His work is painstaking, and while he has assistants who help him, he doesn't have a small army of them, in the tradition of Andy Warhol, Jeff Koons or Damien Hirst. He does dozens of sketches which are then woven into his larger works, sometimes using himself as a model. His new works are the most elaborate things he's done, requiring more prep, more research, and more actual handwork with the Plasticine itself. Like a Renaissance painter, he only gets his helpers to work on the more prosaic elements of his work – he doesn't allow them to paint anything that's living. Nothing moving, nothing breathing. No flesh, sky or water. Hudson will do all of that, all of the faces, all of the elements you're going to remember. As he says himself, it's about the mark making. But as his team have needed to be trained in the rudiments of what he does, it makes the process even more protracted. "It's very tiring, teaching them and allowing other people to get involved in the work of actually making the pictures," he says. "The whole psychology of the daily routine, working all through the day and sometimes all through the night, it's consuming. I'm here every day, every weekend, all the time. For this new show, I haven't seen daylight for such a long time.

"In a way what I'm doing is sculpture, like my father. For him sculpture was a very time-consuming process. He would make a maquette, which might be physically exhausting, and might take him a day or two days to produce. And then the rest of the time was having it made, housing it, moving it around. Sculpture is very demanding, time-consuming. It's not about dipping a paintbrush in a pot so you can get a quick line.



Money from heaven: Studies of plate 5 of *The Contemporary Artist's Progress* (2014)

"People always ask, 'How long will it last?' Well, Plasticine has only been around for 100 years, but the acrylic specialists I've spoken to say it should last forever as long as it's kept in the right conditions. If you varnish it properly, there's no reason why it shouldn't live forever."

Hudson lives above his Roman Road studio in east London, and – as he says himself – for the two years he has been embroiled in preparing for this new show has rarely surfaced. Perhaps that's why his girlfriend left him last year. "It was unsurprising," he says.

The first show was a sellout, as was his breakthrough exhibition at the tail end of 2011, a series of works inspired by Hogarth's 18th-century narrative "A Rake's Progress", all made with Plasticine. He very quickly made the medium his own, using it to poke fun at the media and the establishment. One of his shows featured a series of old-fashioned Edwardian and Victorian school blackboards, on which Hudson had sketched in chalk the lavatories of some of London's most prestigious galleries. Another piece was a bust of his own head made up of human hair he had collected on the London Underground, a seven-month job. He quickly became renowned for satirising tradition and lampooning society – not in the aggressive way the Chapman Brothers do, but with an archness that hints at a far keener mind.

He tends to paint modern tableaux full of theatrical narratives – in his larger work you'll find the sick, the depraved, the rich, the disenfranchised and the sullen.

Three years ago, Hudson showed a series of his works at the F2 Gallery in Beijing under the title *Between A Rock And A Hard Place*. Pieces ranged from "Contemplating Picasso Drunk" (Hudson as Picasso, clutching a bottle of booze covered with "fragile" tape) to "Do Not Fear Death So Much, But Rather The Inadequate Life" (Hudson topless, holding a dripping red paintbrush, the word "Fragile" painted behind him on the wall and blue Superman Y-fronts stretched over his head). As *Time Out* Beijing said at the time, all were playful and self-mocking, a mixture of mutiny and jocularity.

According to his friend and benefactor Marc Quinn, Hudson "aligns himself with an irreverent and eccentric British tradition in art that is really the saviour of it. Hogarth, Burra, Bacon, Auerbach – it's a lineage of nonconformity yet quintessential Britishness that is unique to our tradition. Hudson has also reinvented this tradition in his visual, trembling, vibrating, sculpted paintings."

With his Burberry-model looks and open face, Hudson is an appealing character. He is incredibly charming, walking around his east London studio with a big fedora and a smile, looking a little like David Niven might have looked if he had played The Man With

Hudson knows his art has as much to do with craft and ingenuity as innate artistry or God-like genius

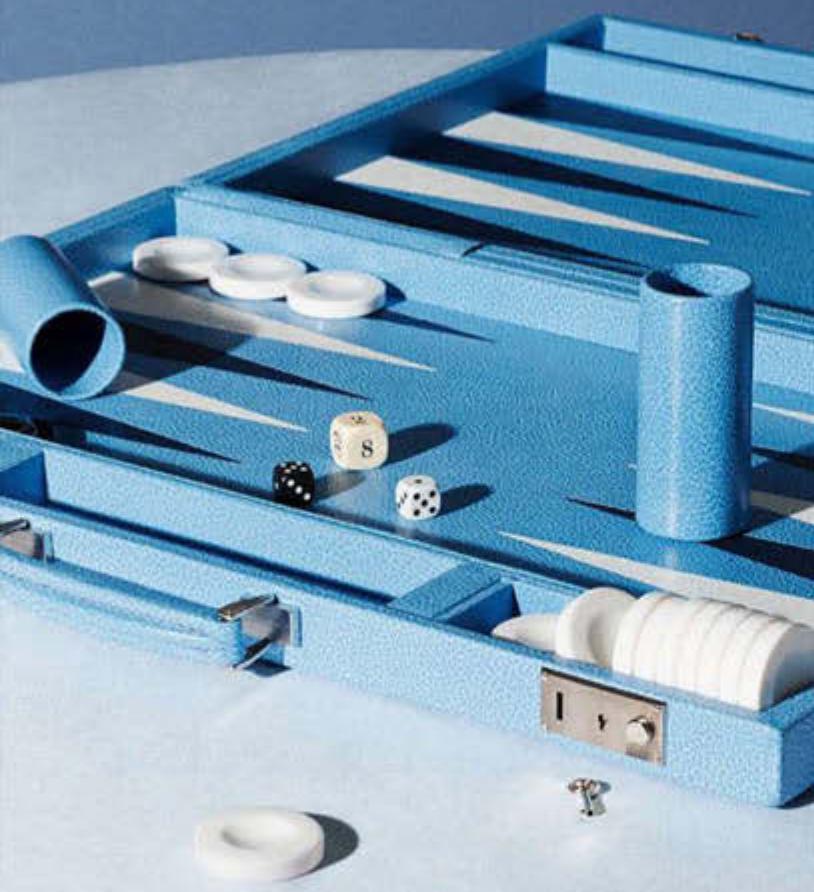


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► The Yellow Hat in the *Curious George* books. Hudson is also reassuringly straightforward, with none of the artifice that appears to envelop so many modern artists. When he talks – describing the process of making his work; discussing the gentrification of his neighbourhood (his studio is in one of those understandably divisive areas that appears resistant to change and he has encouraged his friend Mark Hix to open a restaurant in the area); or the influence of his father – he does so without any hint of edge. Indeed, there appears to be no “side” to him. I had expected someone who perhaps carried their social conscience on their shoulders, who wore their caustic wit on their sleeve. But Hudson is as guileless as he is talented. There is a tendency among some artists to treat their mark making as though it were somehow divine; Hudson knows that his art has as much to do with craft and ingenuity as innate artistry or God-like genius.

Like many artists his age, Hudson believes that London is pretty much the most exciting place to be right now. If you have the wherewithal, that is. He was known for being rather social in his twenties, and for a while was almost a glossy-magazine poster boy for the art world after dark. “I think people were definitely trying to find their identities. I certainly was. I was kind of looking in all the wrong places truthfully, I was kind of looking in bars and you know, sort of being more frivolous, I should probably have had my face in more books. But I’d been banged up at boarding school all my life so I was kind of running free really, getting into trouble.

“It’s a dangerous thing to say but I think certainly New York feels like it’s got a bit of a hangover. I think here in London we had a similar hangover after the YBAs, as they were so phenomenal. But London is back. Art and economics definitely work together, so when there was money to spend, it got spent and it filtered through to the arts. And so in London you got a lot of people making big art and big money quickly, and even though that’s a very unrealistic template for arts – it’s dangerous because you really need time to develop your skill or your talent, and to grow up – it is still an intoxicating environment. Art is everywhere now, too, just look at Instagram. I can now access any artist and see what they’re up to, from Richard Prince to Genieve Figgis. I think she’s 45, she’s done all the right things, she’s been to college, she’s a mum, living in Ireland, she had a small show in Transition Gallery, but nothing really happened. Then Richard Prince saw her work on Instagram and boom! And quite right too, because they’re beautiful paintings. And that’s really amazing, that’s technology helping someone whose work should be seen and wasn’t being seen.”

It is difficult to look at Hudson’s paintings without marvelling at the intricacies of the work. The first time I saw one of his pieces, I’d just walked into the south London outpost of Hix, one of Mark Hix’s many eponymous restaurants, and I couldn’t quite believe it. I’d seen reproductions of his work before, but having never seen one in the flesh, so to speak, had no idea how clever they were. His new show is probably his most ambitious yet. It is certainly his largest. This month Sotheby’s S2 gallery presents *The Rise And Fall Of Young Sen – The Contemporary Artist’s Progress*, another modern day interpretation of “A Rake’s Progress” that includes ten large-scale Plasticine paintings, ten original drawings and 30 smaller studies, each depicting the various stages of the protagonist’s life and decline. True to form, the pictures are saturated with contemporary cultural references, “satirising the absurdity of modern life, from political issues to social stereotypes and the contemporary art world”.

The star of Hudson’s latest iteration of “A Rake’s Progress” is Chinese. “I did it because China’s the emerging economy of the

world, and we live in a global economy, and I thought it would be interesting to make it a bit more international. So my character is a child prodigy born into a sort of sweatshop, which in this scenario is Foxconn, who make all the smartphones. He's a sort of child star, and he gets an unconditional offer to study at King's College in London, which is his downfall. It's a story of the old China, the new China." Isn't it just.

The paintings are extraordinary, as is the narrative: the pictures show young Sen leaving his lowly village in rural China, studying medicine at King's College London, enjoying the craziness of Trafalgar Square, attending the private view of a contemporary art exhibition, trussed up at his visa wedding, caught at a drug-fuelled afterparty, sitting in his crack den, enduring rehab in the Swiss Alps, and finally being executed. These works are *Where's Wally*-type labyrinths. Here you'll see a Hello Kitty love note, there a spot of bird flu. Over there an Ai Weiwei pot. In the London works you'll find references to Nigel Farage, Damien Hirst, McDonald's, Grayson Perry, Louis Vuitton, Tommy Hilfiger, *Vanity Fair* and references to Hieronymus Bosch's "Garden Of Earthly Delights". These are smorgasbords of contemporary culture, littered with classical references and arty in-jokes. They are also incredibly detailed; in one painting you can see ecstasy tablets with little faces on them. His work is similar, in a way, to the work of Grayson Perry, although prod him on this and he'll say that actually Perry's work is rather similar to his.

Hudson won't be using Plasticine forever, and has already started producing prints and editions of his work. He enjoys actual painting too and is not oblivious to the commercial constraints of spending such a long time producing his work. There is an extraordinary amount of passion in what he does, though, and Hudson has a definite understanding of his own worth. He is not a gimmick.

Being trapped in a studio for the best part of two years has made him slightly stir crazy, and for his next project he wants to travel. He's not exactly sure where, and he's not sure what he'll do when he gets there, but he knows he wants to get on a plane. "I'm just gonna go. I'll either do a Peter Doig and go to Trinidad & Tobago... or I'm thinking of Gauguin and maybe go to French Polynesia and do some jungle paintings, but very much just jungle paintings. I'm not sure I want to paint humans for a while. Maybe I'll follow Rousseau."

Whatever it is, he knows he wants to get out of the house.

You can not only tell a lot about a person by their Instagram feed, you can also tell a lot by the people who follow them and who like their posts. After all, social media is the most public status barometer of all.

Just before I left Hudson's Roman Road studio, I took a portrait of him for my own Instagram feed. A few minutes later, as I was sitting in the back of an Addison Lee car, encouraging the driver to take me back to the office rather than disappear into Essex, I posted it.

My first like was from Tommy Hilfiger. Which says a lot more about Henry Hudson than it does about me. 

Henry Hudson: The Rise And Fall Of Young Sen – The Contemporary Artist's Progress. Sotheby's S2 Gallery, 31 St George Street, London W1. 23 April - 29 May 2015.



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A vintage-style train car, possibly a subway car, is shown from a low angle, running parallel to a paved platform. The train has multiple windows and a dark, metallic finish. In the background, a sign on a post reads "PLATFORM N".

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Flatmate filching your luxury goods? Fifty Shades giving you inadequacy issues? Feeling a bit too feminine in a fur coat? Allow our no-nonsense shrink **Victoria Coren Mitchell** to advise...

Dear Victoria,

My flatmate keeps borrowing my watches without asking. I find this very annoying (especially when it's the Breitling, which is my "get lucky" watch) but I don't want to seem uptight. How can I stop him?

VCM: You have a designer watch collection but you can't afford to live alone? Are you a burglar? If so, write again with your address and I'll reply privately, as I know several excellent fences.

In the short term, your problem is easily solved. Tell your flatmate that you love the way the two of you can share everything and let him know that you've been quietly wearing his pants. You'll soon find he is mooting the idea of staying out of each other's rooms. (Or taking you out for a candlelit dinner. Either way, you win.)

Dear Victoria,

I love my comforts. But is it terribly unmanly to wear a full-length Astrakhan fur coat out to dinner?

VCM: Hmm. As a child of the Eighties (and thus weaned, like a young lamb, on Peta commercials), whenever I see a fur coat I see a trail of blood and hear the screams of suffering creatures. In other words: it's highly erotic. But not everyone will have such sexy associations.

For most people, the sight of you draped in pelts will suggest that you fear the cold. That you're nervous of catching a chill. That you have thin, sensitive blood. These onlookers will be put in mind of a shivering, timorous grandma being wheeled round Blackpool Pleasure Gardens with a blanket over her knees. This is unlikely to be the vibe you're going for.

I'm not saying a man can't wear a warm coat in chilly weather; such a garment should look cosy and inviting, as if beckoning interested parties to snuggle inside it. But it should be made of wool. (And hurry up; by the end of April, no man must wear a winter coat, even if it's snowing.)



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Dear Victoria,

I worry that I'm boring. I read a book on how to improve my conversational skills and it advised asking women lots of questions about themselves. I do this, but girls at dinners are always turning away to speak to the person on their other side, or going off at parties "to mingle". Do you think it's my breath?

VCM: No, it's that you're boring. And that ghastly book hasn't helped. I can't think of anything worse than being asked questions about myself.

God help us all! I have to be me all the time; what could be duller than describing what that means to new people? Never ask anyone a factual question about themselves, unless you're conducting a job interview or cross-examining a witness.

In social situations, if you ask a question, make it one of opinion – but a sideways opinion to which they shouldn't

have a pat answer. For example: "That man over there – would you like him more or less if he were wearing a hat?" or "Do you think an agony aunt can ever actually solve a problem?"

(If you get on to the second question and run dry, tell your interlocutor about this exchange. She'll probably have better advice than me.)



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Penoplasty – that's penis enlargement to you – gives hope to the under-endowed and anxious, but in the search for a perfect body men are catching women in the race to go under the knife. This is a game of inches where only the surgeons win

Penis enlargement is growing.

Having some work done on your manhood feels like the final frontier of male self-improvement, but penoplasty has been around for decades. One Harley Street clinic reportedly performed 300 surgical operations to enhance penis girth or extend penis length in the past year alone. It's official – with the rise of the knob job, there is now no part of a man's body that isn't promised radical improvement with a bit of surgical help.

Abdominoplasty smooths and flattens loose skin on your gut. Rhinoplasty straightens those unfortunate lumps and bumps on your hooter. A gynaecomastia op makes moobs a thing of the past by removing unwanted fatty tissue from your chest via small incisions around the lower half of your nipples. Not wild about your booty? Liposuction is where a thin tube called a cannula is inserted into your skin then sucks out fat cells from buttocks, hips, stomach and thighs. Want to change the shape of your ears, you crazy, mixed-up kid? Octoplasty – an ear job – is one of the oldest cosmetic procedures.

Male cosmetic surgery is more than booming – we are catching up with women. The Transform Cosmetic Surgery Group, the UK's largest chain of cosmetic surgery clinics, says that 15 per cent of liposuction patients are now men. Men no longer tolerate a life of imperfections. Wayne Rooney's follicular unit extraction at the Harley Street Hair Clinic made hair transplants something to save up for, rather than something to mock. Our hair, our teeth, our eyesight. Your nose, your chest, your weird ears. Get it fixed! But should a man draw the line at his penis?

Penoplasty offers two options – the procedure that increases length, and the procedure that increases width. The lengthening operation is done by releasing the penis suspensory ligament with an incision at the base of the shaft, and reattaching the ligament lower down the shaft – in layman's terms, the love muscle that was once inside your body is now outside. The thickening operation, which is apparently not quite as eye-watering as the lengthening op, sucks around 85 grams of fat out of your stomach or thighs and injects it into the shaft.

What could possibly go wrong?

Most veterans of male enhancement tick the box marked "no publicity" but our culture of surgical

self-improvement is so deeply ingrained that the operation has been featured on daytime television. On ITV's *This Morning*, proud penoplasty patient Billy-Tom O'Connor told presenters Holly Willoughby and Phillip Schofield that he wanted "a monster". Schofield produced a can of hairspray that had exactly the same proportions as Mr O'Connor when erect (ten sturdy inches) as Holly asked him, "Is bigger really better?"

"A lot of girls think so," O'Connor replied. "On two occasions I have got to the point where they've seen it and they've refused me. But most other girls absolutely loved it."

But having the male member surgically enhanced is not something that should be undertaken lightly, or in your lunch break.

"Most men will not wish to proceed to surgery when properly informed of the likely outcome and risks of complications," reported the *British Journal Of Urology International* in 2007. Yet many do. Despite the health warnings, penis enlargement is here to stay. Because size always matters.

When Keith Richards wanted to humiliate Mick Jagger, he hit below the belt and belittled the size of Mick's manhood.

"Marianne Faithfull had no fun with his tiny dodger," snickered Keith in his autobiography. Mick's ex-wife Jerry Hall rushed to restore Jagger's honour by insisting exactly the opposite. "Mick is very well endowed," said Jerry. "I should know – I was with him for 23 years. Keith is just jealous."

Two thousand years ago, when the Stones were just starting out, African tribes attached weights to their genitals to make them bigger. Wall paintings at Pompeii, destroyed by Mount Vesuvius in AD79, revere larger manhoods. And when the author of *The Great Gatsby* was suffering from penis anxiety in Paris in the Thirties, he went to see his friend, the author of *A Farewell To Arms*.

Ernest Hemingway later wrote, "He [F Scott Fitzgerald] said he had something very important to ask me that meant more to him than anything in the world and I must answer absolutely truly. I said that I would do the best that I could."

Scott's wife Zelda had informed her husband that he was built far too modestly to ever satisfy a woman. ➤

Men may fret about their hairline or bellies or moobs. But they are only tortured by their penis

Hemingway took Fitzgerald into the toilet in Michaud's, had a look and reassured his friend that it simply wasn't true. In his memoir of Paris, *A Moveable Feast*, Hemingway remembered the encounter in a chapter called "A Matter Of Measurements".

"You are perfectly fine," I said. "You are OK. There's nothing wrong with you. You look at yourself from above and you look foreshortened. Go over to the Louvre and look at the people in the statues and then go home and look at yourself in the mirror in profile."

Fitzgerald was still not convinced. Fitzgerald was still not reassured. He had it in his head that he was an inadequate man and nothing that Hemingway said – or showed him dangling from the statues in the Louvre – would convince him otherwise. F Scott Fitzgerald, possibly the greatest American novelist of all time, spent too much of his life tormented by the thought that his penis was too dinky.

And this is where the penis is different. Men might fret about their hairline, or their bellies, or their weak chins. Or their moobs, or their gut, or their weird ears.

But they are only tortured by their penis.

"To thousands of men, Roberto and Maurizio Viel are true heroes," wrote Lee Price in the *Sun*. "The twin brothers have the honour of being Britain's leading penis-enlargement surgeons."

"I've been doing this procedure for 24 years now and have had many patients who tell me it's changed their life," Roberto Viel told Price. "It allows them to do many things that they wouldn't previously be confident enough to do. It's not about sexual performance. For many guys, this operation helps them to lead a normal life. The most common reason is the male doesn't feel comfortable with the size of their penis, which stops them from doing normal things. A simple thing like taking their children swimming or going to the gym can be soul-destroying because they don't want to undress. They consider their penis to be too small, they are ashamed of it and it makes them feel less macho. Having penoplasty boosts their self-esteem and confidence."

When the *Sun* featured "Britain's leading penis-enlargement surgeons", they ran a sobering sidebar with a few words of common sense from Deidre Saunders – "Dear Deidre", the newspaper's legendary agony aunt.

"Women's sexual pleasure is not dependent on the size of their partner's penis but on his sensitivity and their mutual skills as lovers," wrote Deidre. "Surgery should be regarded as the last resort, as it all has very real risks. Is this the part of the body you want to take chances with? Even if things go as they are supposed to, some men have been shocked, for example, to find they can't get the same angle of erection once the suspensory ligament has been cut. Before putting this sensitive part of your anatomy under the knife, I'd always advise guys to read up on female sexual responses (male too, for that matter)."

Dear Deidre advised readers to try looking at themselves in profile in a mirror and not from above "which has a foreshortening effect" – exactly the advice that Ernest Hemingway gave F Scott Fitzgerald in Paris in the Thirties. The gist of Deidre's advice was that having a big, fat penis is fine but absolutely no substitute for being able to find a clitoris without the assistance of a sat-nav.

Instead of obsessing about modest manhoods, men would be far better off boning up on the female orgasm. Too true – but no help to the man who is genuinely

In a secular world the cosmetic surgeon is god. But all surgery is a roll of the dice

worried about how he is built, or the man who is convinced that another inch will make all the difference to his world. Try saying a knob job is not the answer to that man. Try telling it to the author of *The Great Gatsby*.

The biggest penis I ever saw was on Iggy Pop. I only saw it once when Iggy took a leak against a lamppost in Copenhagen but once seen, it was never forgotten. Iggy did not get it out so much as unfurl it. Yet, I never thought of Iggy Pop as a great womaniser. David Bowie – the girls loved him. George Best and James Bond. Mick Jagger and Paul Simonon. Warren Beatty and Jack Nicholson. But Iggy? Somehow being hung like a donkey on Blackpool beach was not enough to make him one of the world's great lovers. But the pornification of our culture has changed everything. After porn became as easy to access as electricity, size mattered and we began to equate being big with sexual success. Consequently, penis anxiety grew.

In our secular world, the cosmetic surgeon is god and we believe if he waves his magic scalpel, we will become the person we always longed to be. And sometimes we do. But all surgery is a roll of the dice.

Brazilian glamour model Andressa Urach had surgery to inflate her buttocks and thighs for Brazil's prestigious Miss BumBum contest and ended up fighting for her life in an intensive care unit. Urach told Brazil's R7 website, "The hydrogel was not absorbed by my body and started to harm me. Now I've discovered the PMMA [a body filler] is sticking to my muscles and causing the tissue to rot. I'm taking morphine every four hours."

A once healthy, beautiful woman is pumped full of morphine as her body literally rots. And for what? The immortal glory of a Miss BumBum contest.

In a world where babies catch meningitis and children die of cancer, healthy adults putting their lives on the line with unnecessary surgery is obscene. We all want to be as lovely as we can possibly be but before we rush our healthy bodies into surgery perhaps we should try liking ourselves just a little bit more.

Male cosmetic surgery rose by 16 per cent last year. According to the Harley Medical Group, the five most popular cosmetic surgery procedures for men are nose jobs, liposuction, chest reduction, ear reshaping and the good, old-fashioned face-lift.

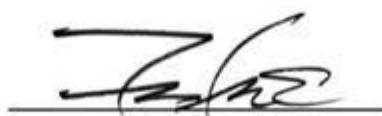
And no doubt surgical intervention has many happy endings. Ten years ago, I had laser surgery at Moorfields Eye Hospital and threw away the contact lenses and milk-bottle glasses that I had worn – and loathed – for a lifetime. After being embarrassed by myopia for the first part of my life, I now can't imagine living without 20/20 vision. But cosmetic surgery is becoming the curse of our insecure, unsatisfied age. One day, the world will look back with appalled wonder at the way perfectly healthy people flocked like affluent lemmings to the surgeon's blade. Just as we struggle to comprehend why our parents and grandparents thought it was a fine idea to smoke their way to cancer wards, so future generations will be baffled at how eagerly we jumped on the operating table.

None of us are immune from longing to become the person we always wanted to be. Lose the glasses, reclaim the hairline. Trim the waistline, extend the penis.

But what every man needs is a friend like Hemingway – a true friend who will tell him the words he needs to hear, the words we desperately need to tell ourselves.

"There's nothing wrong with you." ☺

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HOW NOT TO... ...behave in meetings

Brainstorm, powwow, liaison or 'stand-up' – whatever you call it, this blight on office life is hell... going forward

I've a friend with a proper job, where you wear a tie, and go to an office, and have a secretary, and all that sort of stuff. Given that most of my peers these days seem to work in glorified garden sheds, in their pyjamas, we all find him fascinating. It's kind of like knowing a spaceman.

Anyway, he toddled into his workplace the other day for a meeting about formulating innovative new processes in corporate blah-de-blah, or some such. Everybody was crammed in a very small room with no chairs – and we'll come to why in a minute – and staring at a guy with a red pen.

"What's with the pen?" he said.

"Shhh," they all said.

"No," he said. "Seriously. What's with the pen?"

"You may only speak," said the guy with the pen, "when you have the pen."

"Can I have the pen?" he said.

"Shhh," they all said.

"Fine," he said, and left, and went to the stationery cupboard, fetched another pen, brought it back in, and said, "This whole pen thing is total bollocks." And then there was some shouting. Even though formulating innovative new processes in corporate blah-de-blah was literally what he'd just gone and done.

The chairs had gone a few months earlier, he said, when somebody, somewhere, had renamed "meetings" as "stand-ups". The theory here being that, if you let people have chairs in meetings then meetings last too long because people never want to leave. The real trouble came when you had to have a stand-up in a meeting room which still had chairs in it, because there wasn't ever enough space. So they started quite often having



"sit-down stand-ups", and nobody ever mentioned that this was odd.

I was reading the other day (perhaps on my phone, in a meeting) that Sheryl Sandberg, who is the CEO of Facebook (many meetings), and veteran of both Google (even more meetings) and the US Treasury (basically one big meeting that has been running since 1789) has been advising women on how they should behave in meetings. She says meetings are always dominated by men. Male executives, she's noticed, speak far more than their female counterparts. And the insinuation here is that this is because they are more confident and thus believe they have more to say.

Nah. This is a fundamental female misunderstanding of the male brain. Men aren't more confident in meetings. They're just more bored. For we are simple creatures, and what else is there to do? We've tried paying attention and it hasn't worked. We've

By the biro:
Holding a pen
when you speak
is one of the
more nauseating
aspects of
modern meeting
etiquette

enjoyed a brief period of idle lust. We've taken apart our pens and put them back together. We've stuck a sharp key, for no reason at all, clean through the sole of our shoe. We've hummed, for a while, at the exact tone and pitch of the air conditioning, to see if anybody would notice.

And nobody has.

Then, suddenly, we've clicked back into focus. "Hell," we've thought to ourselves. "He's still talking? It's been ages now. And he's not even telling us anything. He's just doing what people in meetings always do, which is saying the words 'going forward' and 'liaison' over and over again. And if this does not end soon, I shall lose my mind. Thus, I must start talking instead. It is the only way."

Still, I am fortunate. My rare meetings these days are usually brief, sensible affairs, centred around people quite tersely telling me to go away and do things. This, to me, is how it should be. Occasionally, though, I am inexplicably sucked into long, endless meetings, full of people who have already had a pre-meeting meeting about the meeting, and will meet after the meeting has ended for a meeting about how the meeting went. And I can't cope. I just can't. I feel my mind drifting back, always, to the worst torture of my early teenage years, which was geography lessons.

We used to get stoned on solvent in geography lessons. Everybody did. Stuck in a meeting, I start to feel as though I have still not recovered from a particularly strong hit I took in 1991; that I am perhaps still sitting in the same slack-jawed daze, in the same place, in a hopeless and empty stasis inflicted by Mrs Whatsherface going on and on about bloody coastal erosion. I chew pens and start to fear I have an inky beard. I loll. I swoon. I do all the things I said up above and more. "Oh God," I think. "Oh, no. Oh, please. Is this really necessary? Can't you just send me a f***ing text?"

● **Hugo Rifkind** is a writer for the *Times*.

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GENTLEMEN'S QUARTERLY

56

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| 2014 | FPA Feature Of The Year | 2006 | MDA/MJA Press Gazette Awards Best Designed Consumer Magazine |
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| 2014 | FMJA Online Fashion Journalist Of The Year | 2005 | Magazine Design Awards Best Cover |
| 2013 | EICA Media Commentator Of The Year | 2004 | Association Of Online Publishers Awards Best Website |
| 2013 | DMA Men's Lifestyle Magazine Of The Year | 2004 | BSME Magazine Of The Year |
| 2013 | BSME Editor Of The Year | 2003 | PPA Writer Of The Year |
| 2013 | Fashion Monitor Journalism Awards Outstanding Contribution To London Collections: Men | 2002 | BSME Magazine Of The Year |
| 2013 | PPA Magazine Writer Of The Year | 2002 | PPA Writer Of The Year |
| 2012 | Mark Boxer Award | 2001 | BSME Magazine Of The Year |
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| 2012 | DMA Lifestyle Magazine Of The Year | 2001 | Printing World Award |
| 2012 | Help For Heroes Outstanding Contribution | 2000 | Total Design Award |
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| 2010 | The Maggies Magazine Cover Of The Year | 1995 | Ace Press Award Promotion |
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| 2009 | PPA Writer Of The Year | 1994 | PPA Publisher Of The Year |
| 2008 | BSME Editor Of The Year | 1991 | British Press Circulation Award Best Promotion Of A Consumer Magazine |
| 2007 | BSME Magazine Of The Year | | |
| 2007 | BSME Brand Building Initiative Of The Year | | |
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GQ Bachelor Pad

EDITED BY AARON CALLOW



This office by interior designers James White and Elliot March of London-based March & White is a study in GQ excellence. marchandwhite.com

1 Bookcase by **Promemoria**, £2,186. promemoria.com. From left: Frame by **Linley**, £115. davidlinley.com. Frame by **Ralph Lauren Home**, £150. ralphlaurenhome.co.uk. Pen holder, £295. Decanter, £450. Tumbler, £85. All by **Linley**. Boxes by **Ralph Lauren Home**, £495. Vide poche by **Asprey**, £225. asprey.com. Frame by **Linley**, £650.

2 From left: Book by **Asprey**, from £100. Poker set, £795. Tumbler, £95. Decanter, £405. Both by **Linley**. Safe by **Asprey**, £9,950. 3 From left: Poker set, £5,750. Backgammon set, £2,500. Both by **Linley**. Nut bowl by **Ralph Lauren Home**, £195. Vide poche, £225. Clock, £550. Both by **Asprey**. Watch house by **Linley**, £8,950. Books by **Asprey**, from £100. 4 Chair by **Linley**, £6,000. 5 Desk by **Linley**, £8,750. On desk, from left: Lamp by **Ralph Lauren Home**, £395. Flowers by **Jane Lawrence Flowers**, from £45. janelawrenceflowers.com. Desk blotter, £650. Desk collection, from £250. All by **Linley**. Tumbler by **Ralph Lauren Home**, £95. Agenda book, £575. Pens, from £500 each. Ruler, £1,600. Coasters, £950 for six. Ash tray, £425. All by **Asprey**.

Photograph Matthew Beedle Location Studio Place, Knightsbridge, London, with thanks to Grosvenor Estate



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A black and white fashion photograph of a man with light-colored hair and a beard. He is wearing a dark leather jacket over a dark t-shirt with a large cross pendant necklace. He has his hands clasped in front of him, wearing multiple bracelets on each wrist and a ring on his left hand. The background is dark and textured.

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Thomas Sabo
STERLING SILVER
KARMA BEADS



Cars

EDITED BY PAUL HENDERSON

GQ's annual awards celebrating automotive excellence has roared into view – from the Icon A5 sport plane to the Aston Martin super saloon, it's time to honour the new kings of the road (and air)

PHOTOGRAPHS BY NICK WILSON



On the right track: This year's motoring masters – from the KTM Freeride E-XC (right) to the Mercedes-AMG GT (above) – assemble at Silverstone for British GQ, 11 December 2014

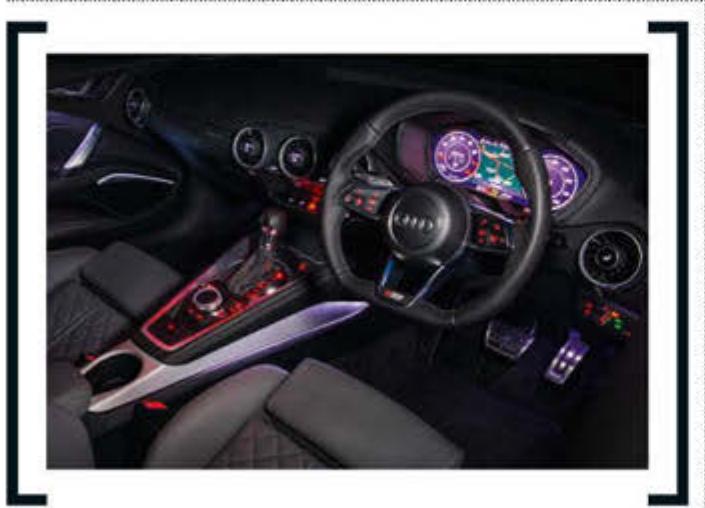


Cars, eh? They don't build them like they used to. And thank goodness for that. In 2015, we could (in theory) be driving a 1,000mph Bloodhound, an electric supercar, or a half-a-million-pound Aston Martin. For a laugh, we could get behind the wheel of Walter White's meth mobile, the fastest SUV to ever lap the Nürburgring, or a Bentley golf cart. If we didn't want to drive, we could travel by Pininfarina train, folding-winged seaplane, or "Hummingbird" helicopter. And if we didn't want to go anywhere, we could sit comfortably sipping champagne in the back of a Mulsanne, check the time on our Bremont For Jaguar timepiece, while phoning the Vertu concierge and asking them which vehicles won the 2015 GQ Car Awards. ➤

CONTRIBUTORS: JASON BARLOW,
PAUL HENDERSON, WARREN JACKSON,
MATT JONES, BILL PRINCE

**Best (And Fastest) SUV Ever
Driven Around The Nürburgring**
Range Rover Sport SVR

Analysts predict an appetite for 20 million SUVs globally by 2020. But only Range Rover can do what Range Rover does. The Sport SVR is the first product to emerge from parent JLR's steely new special-vehicle operations division, and this weapons-grade off-roader can be summed up in one stat: 550bhp.
£93,450. landrover.co.uk



Best Interior (With A Pretty Amazing Exterior) Audi TT

Almost two decades since Audi put the Bauhaus on wheels, the TT finally gets the chassis to match. Lighter, faster and executed with unparalleled intelligence, the coupé of the year is one of 2015's best drives, full-stop. It also reimagines the interior experience, and features a data transmission module ten times faster than 3G and a virtual cockpit whose configurable TFT display can perform eight billion calculations per second. An irresistible collusion between head and heart.

From £29,770. audi.co.uk

Best Chrono Accessory For Your Modern Classic

Bremont For Jaguar

While the world and his wingman lusts after one of Jaguar's six "continuation" Lightweight E-Types (the first 12 of an anticipated 18 having been completed in 1963), those who've failed to pick one up at £1m apiece can take succour in the new Bremont For Jaguar watch, an unlimited release of the half-dozen wristwatches the UK company produced to mark its launch last year. bremont.com



Photograph Nick Wilson

Russell&Bromley



The Keeble nubuck loafer
www.russellandbromley.co.uk



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1. Official EU MPG test figures shown as a guide for comparative purposes and may not reflect real driving results. 2. 32 mile EV range achieved with full battery charge. 510 miles achieved with combined full battery and petrol tank. Actual range will vary depending on driving style and road conditions. 3. Domestic plug charge: 5 hours, 16 Amp home charge point: 3.5 hours, 80% rapid charge: 30 mins. 4. Government subsidised charge points are available from a number of suppliers either free of charge or for a small fee - ask your dealer for more information. Offer ends 31st March 2015. 5. Congestion Charge application required, subject to administrative fee. 6. 5% BIK compared to the average rate of 25%. 7. Prices shown include the Government Plug-in Car Grant and VAT (at 20%) and exclude First Registration Fee. Metallic/pearlescent paint extra. Model shown is an Outlander PHEV GX4h at £33,399 including metallic paint. Prices correct at time of going to print. For more information about the Government Plug-in Car Grant please visit www.gov.uk/plug-in-car-van-grants. 8. All new Outlander PHEV variants come with a 5 year/62,500 mile warranty (whichever comes sooner), for more information please visit www.mitsubishi-cars.co.uk/warranty.

Outlander PHEV range fuel consumption in mpg (ltrs/100km): Full Battery Charge: no fuel used, Depleted Battery Charge: 48mpg (5.9), Weighted Average: 148mpg (1.9), CO₂ Emissions: 44 g/km.



Best Bat-Bike Kawasaki Ninja H2R

If you wanted to buy a H2 – the road-legal version of the new technologically advanced, supercharge-powered, aerodynamically awesome Ninja – it would set you back a whopping £22,000. However, you would always know that somewhere in the world, someone else would be riding the “track-only” carbon-fibre bodied H2R, that they would have more than 300hp at their disposal, and that they would be riding the fastest-accelerating motorbike ever.

£41,000. kawasaki.co.uk



Best Way To Park Your Car With Your Wrist

BMW's 'Remote Valet Parking Assistant'

In tech terms, BMW have developed a car that uses four laser scanners that surround the car and create a virtual map for a driverless vehicle to navigate to your exact location. In real terms, you press a button on your smartwatch and tell your car where to meet you. Well, what could we do? Either give it an award or burn it at the stake for witchcraft?



Best Answer To The City Car Dilemma

Renault Twingo

Frankly, we expect a little wilfulness from the French. Car-making giant Renault has lately been as embattled as the country as a whole, but there's more to the Twingo than the de rigueur small-car visage and graphics. It's powered by a frothy little rear-mounted, three-cylinder turbocharged engine; an unusual setup that improves interior space and adds a welcome USP. Fun, in a nutshell. And not a whole lot bigger than a nutshell, for that matter. From £9,495. renault.co.uk



Best Ride With You As The Engine

Caterham Duo Cali road bike

From lightweight sports cars to even lighter weight carbon road bikes, Caterham have used all their expertise to create two Duo Cali cycles. One race bike and one urban, both are ultra high-spec, have integrated Garmin tech and offer unrivalled stiffness. British heritage + Italian passion x German engineering = biking perfection.

£13,050. caterhamcomposites.com



Best Wildly Over-Designed Cup Holder

Rolls-Royce Phantom Drophead Waterspeed Edition

They click your drink into place with a twisting-click-grip action, which sounds simple enough, but it took ten people working full-time for 18 months to put them together – a total design and manufacture investment of 500 hours.

It's a Rolls-Royce... what did you expect?

£435,000. rolls-roycemotorcars.com

Best Artistic Interpretation Of The Fly-Drive

Air Drive by Renaud Marion

Want to know what the GQ Car Awards will look like in about 75 years time? French photographer Renaud Marion has imagined the answer and the good news is twofold. Firstly, cars will fly. And secondly, clamping will be a thing of the past. Win win.

renaudmarion.com



I want a car
that's anything
but understated



The Power to Surprise

You make us make better cars.
Like the All-New Kia Soul 'Mixx'

We hear you. You want it all. A car that speaks volumes, comes in a variety of loud two-tone colours, 18" Alloys, 8" Touchscreen Satellite Navigation, DAB Radio and an 8 Speaker Infinity® Premium Sound System. Yes you're so demanding. Luckily, so are we.



Fuel consumption figures in mpg (l/100km) for the All-New Kia Soul 'Mixx' range are: Urban 37.7 (7.5)–46.3 (6.1), Extra-Urban 54.3 (5.2)–64.2 (4.4) and Combined 47.1 (6.0)–56.5 (5.0). CO₂ emissions are between 158–132g/km. MPG figures are official EU test figures for comparative purposes and may not reflect real driving results. Model shown is Kia Soul 'Mixx' 1.6 CRDi 6-speed manual 126bhp.

Best Italian Renaissance Of A British Icon Matchless Model X

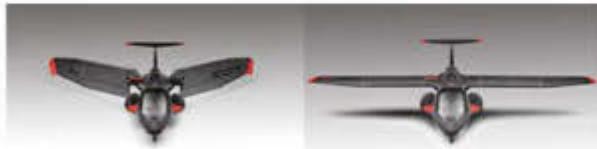
This re-imaging and re-loading of the classic Matchless Model X goes to show that, despite now being owned by Italians, the future of a British biking icon is in very good hands. £30,000. matchlesslondon.com



Best James Bond Boy's Toy Icon A5

Designed by a former F-16 pilot in collaboration with a skateboard guru and a team of space-shuttle designers (you can see where this is going...), the Icon A5 folding-wing sport plane is not much bigger than a Jet Ski, can be towed behind your Range Rover with ease, takes off and lands from water or terra firma in just 750 feet and fits (just) in a large garage. The interior is a luxury-tooled makeover of a high-powered Japanese GT racer cabin, with its mix of digital and analogue dials enveloped in a wraparound canopy, all sitting on a carbon-fibre chassis. Yet while the feeling of a luxury (flying) automobile is all too apparent in its well-heeled construction, there is no need to worry about multiple airbags – the A5 has a built-in aircraft parachute.

Order now for 2018 delivery. From £125,000. iconaircraft.com



Best Pig-Ugly Motor Made Cool By A TV Show Pontiac Aztec

Voted one of the worst and ugliest cars ever made (when GM researched it, one customer claimed they "wouldn't take it as a gift"), the mid-size Pontiac Aztec has become a cult classic thanks to one rather careless previous owner: *Breaking Bad's* Walter White. The Aztec was so bad it was never sold in the UK, but find an import in green and you too can build an empire (as long as you can manage left-hand drive).



Best Supercar To Blow You Away Lamborghini Huracán

A button on the Huracán's steering wheel – marked "Anima", or "soul" – allows the driver to choose between different driving modes. Tellingly, Anima was the one thing we thought might have gone slightly AWOL as Lamborghini continues to chase greater respectability, even if the Huracán packs a 5.2-litre, 603bhp V10, can blaze to 62mph in just 3.2 seconds, and is the most striking-looking Lambo since the heart-melting 1966 Miura. What's the word? Start with animated, then keep going... £186,000. lamborghini.com



Best Be-Winged Smartphone Vertu For Bentley

Because let's face it: if you are driving around in a Bentley GT3-R – aka the fastest Bentley ever made – you don't want to be taking (hands-free) calls on a Nokia Lumia, do you? Plus, this smartphone comes clad in calf leather and has a concierge service a button press away. What are you waiting for? £10,700. vertu.com



Best Aston To Keep Us Occupied Until James Bond's New DB10 Arrives

Aston Martin Lagonda Taraf

Bond will have an all-new car in *Spectre*, the company has a new (British) boss, and an engineering relationship with Mercedes-AMG promises to reignite the Aston Martin drama once again. But if the Lagonda super saloon signifies the end of an arc in this occasionally epic story, what a way to go. Bespoke bodywork of a breathtaking and, until recently,

rather unfashionable angularity clothes Aston's familiar aluminium chassis and V12 powertrain, while its cabin demonstrates just how artful Aston's designers and craftsmen have become. Originally destined for the Middle East only, the Taraf is now available to special order in other markets. Sign us up. £500,000 (est). astonmartin.com



Best Way To Beat The Traffic...

Airbus Helicopters EC120B Colibri

Supercars are all well and good, but if you really want to stand out from the automotive crowd you need to take your game to the next level... specifically, about 5,000ft. And to hit that height of style, your 'copter of choice really should be the EC120B Colibri. This five-seat, 504shp single-engine flying machine has a top speed of 172mph and can carry you all the way to 17,000ft. Go high or go home. £1,168,000. airbushelicopters.com



Best Way To Celebrate Being In The Back Of The Car

Bentley Mulsanne Champagne Flute

If you didn't sack the chauffeur when you bought your 6.75-litre Mulsanne Speed, you may have noticed a button next to some frosted glass in the back. Press it and the glass slides down revealing a champagne fridge and three crystal flutes. The driver doesn't get one. For obvious reasons.

From £252,000. bentleymotors.com



Best Racetrack Terror Ariel Atom 3.5R

With a new motorbike and the Nomad off-road dune buggy, Ariel is the archetypal low-volume barmy Brit punching way above its weight. The Atom remains its core product, timeless and endlessly finessed. With its superbike-derived, supercharged 2.0-litre engine, the 3.5R pumps out 350bhp, uses a competition-spec sequential gearbox and gains sidepods in the name of extra engine and transmission cooling. Remember that guy Felix Baumgartner, who did a freefall from 128,000ft? Well, drive the Atom 3.5R and you'll have some idea how he felt. £64,800. arielmotor.co.uk

Best All-Electric Off-Roader KTM Freeride E-XC

If an off-road motorbike is ridden in a forest and no one is around to hear it, does it make a sound? Well, in the case of KTM's Freeride E-XC, the answer is no. This all-electric dirt bike has no clutch, is virtually silent, and yet is so brilliantly balanced, delivers power with such immediacy and is so much fun to ride that you won't even notice the lack of noisy pipes.

£10,299. ktm.com



Best Illumination Innovation Laser lights

LEDs are so last year. Now the road is lit by laser, a setup that uses 30 per cent less energy, but improves safety. BMW's system bumps the headlight range to 600 metres, and the i8's cameras work with them to detect oncoming traffic, to adjust the distance and intensity. A GPS setup that anticipates corners is in the works, as is archenemy Audi's Matrix laser-beam system on the A8 and R8. 



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Best Way To Keep Your Passengers Entertained
Harman Kardon's stereo

Your car isn't just transport, it's an interconnected mobile entertainment battlefield. Which makes Harman Kardon's "individual sound zones" one of the year's key innovations. A pair of speakers in each headrest and above the seats localises the sound. A combination of algorithms, transducers, and digital sound processors concentrate the different outputs into each corner of the car, with little reduction in audio quality. Miles Davis meets One Direction via *The Archers* without any blood-letting.



Best Porsche 911 Killer
Mercedes-AMG GT

Not everything has to be modishly hybridised. From its base in the small German town of Affalterbach, Mercedes' powerbroker AMG has crafted an all-new twin-turbo, 510bhp, 4.0-litre V8, an engine which contains zirconium and whose cylinders have a mirrored finish. If this means little to you, then focus instead on the symphony in steel and aluminium they've dropped this engineering masterpiece into, and give thanks that a car like the AMG GT is still around to raise merry hell.

From £97,195. mercedes-benz.co.uk



Best Unspeakably Gauche Example Of Gratuitous Automotive Ostentation

Floyd Mayweather's Gold Bentley Golf Kart

There are no words.

Best Supercar For Your Power Socket... BMW i8

At last, the future we were promised is here. BMW's supercar uses exotic materials to offset the weight of its hybrid-electric innards, and wraps it all up in a body that's equal parts eye candy and aerodynamic efficiency. A 1.5-litre three-cylinder petrol engine, boosted by a turbo to 231bhp, is perfectly positioned behind the rear seats. Additional electric power comes from a second motor mounted between the front wheels, to the tune of around 131bhp. The i8's starter motor and alternator is a third power source, taking the i8 to a handsome 362bhp overall. Yet it'll average 134.5mpg all day long, and beats Boris' London CO₂ congestion charge. We queried its lack of soul first time out, but the more we drive it, the deeper its character becomes. Car of the year, and probably the next few, too. From £99,895. bmw.co.uk



Best 900-Seater Capable Of Hitting 200mph (And Serving A Ham Sandwich)

Pininfarina e320 Eurostar train

From the Alfa Romeo 8C (1933) and the outrageous Ferrari Sergio (2014), through to yachts and private jets, Italian design firm Pininfarina has created some of the most iconic vehicle shapes of the past century and has now turned its attention to the trans-Europe express. La dolce vita is brought to life with Pininfarina's sweeping design aesthetics applied to livery, seating, bars, lighting and even on-board meeting rooms. Even leaves on the track couldn't stop it.

The e320 Eurostar will be serving new direct destinations including Provence and Marseilles (2015), and Amsterdam Schiphol airport (2016). eurostar.com

Best Car Capable Of Hitting 1,000mph Bloodhound SSC



In 1997, RAF fighter pilot Andy Green set a new land-speed world record when he drove (piloted?) Thrust SSC through the sound barrier and beyond to 763.035mph. Later this year, he and the indefatigable team of engineers and aero experts behind the Bloodhound SSC are aiming to breach 800mph across a chunk of South African desert that has taken three years to clear, in preparation for an attempt on the 1,000mph barrier in 2016. Bloodhound, which unites the jet engine from a Eurofighter Typhoon, a solid-state rocket,

and Jaguar's excellent 550bhp V8 (effectively the starter motor), is a combination of old-fashioned British derring-do, innovative thinking, and a journey into the unknown. "This is an engineering adventure," Green tells GQ, of his new 135,000bhp-plus company car. "We don't know exactly what's going to happen. All sorts of odd things might occur, but they're unlikely to be instantaneous or catastrophic. I'm unlikely to enter a wormhole in space and disappear. It's more likely to be, 'Hmm, that's a bit odd...' bloodhoundssc.com

The Alastair Campbell interview

One of the most famous faces on American television is stepping down as the whip-smart host of *The Daily Show* – and is now set for a second act as a director. But Jon Stewart was never just about the laughs, as he tackles the West's battle with terrorism, media hysteria and political corruption. In a world-exclusive interview, he tells GQ about what it's like to have done the day job for 'so long', and the chaos of filming in Jordan

Jon Stewart



THAT Jon Stewart is very funny is obvious to anyone who has ever watched *The Daily Show*. The satirical show he has presented for 16 years – and from which he recently announced he'll be stepping down this year – has made him not just one of the United States' best-known entertainers, but also one of its most trusted voices. But there is much more to Stewart, 52, than razor-sharp wisecracking. He is very serious about his work and the world, the failure of politics to meet its challenges and the role of the media in exacerbating them.

I first met him when I appeared on *The Daily Show*. On set, he was the man viewers know: funny and irreverent. But in the green room he was serious, with a restless curiosity and strong views about the issues facing the planet. That's how it was when we met again in London to discuss *Rosewater*, his debut film as writer and director out in May, which tells the true story of Maziar Bahari, a journalist held in solitary confinement in Iran. Before I had the tape running, he was straight into a lament about Syria and Iraq and how Western leaders "keep making the same mistakes" – hence the transcript starts mid-sentence. And be warned. Don't look for too many belly laughs. It is hard to be funny when you're a father of two and you think World War III is just around the corner.

JS: [Mid-sentence] ...the media over here is better, you don't have 24-hour sensationalism. You have the accessibility of politicians; the spin is still there but attempts to engage are more direct. TV news in the US is horrible. If that didn't exist we would make smarter decisions. Our Congress did not debate our strategy on Syria; here you did. Your media is more serious yet we made the same decision. It seems no matter how we arrive there we always arrive with our heads up our asses.

AC: What does it say about the US that Fox News is so popular?

JS: It is an expression of a very deep and powerful nativist streak. ➤

PHOTOGRAPH BY STEVE NEAVES

Smile please:
Jon Stewart,
photographed
exclusively for British
GQ at London's
Mayfair Hotel,
12 October 2014



'The idea of satire has always been not to make people feel differently, but to express an idea you hope connects'

AC: Does that have to be right-wing?

JS: It doesn't have to be, but America is an unusual place; there is no prescribed ethnicity. A people will always try to find identifiers. The largest in the US would be white, Christian, European, so they take on the role of natives. You have those politics here, a huge issue of immigration and bringing in people that do not have the same quality, nostalgia for qualities that make the natives the bedrock of the society, the idea of a "real" America.

AC: I can't watch Fox without feeling ill.

JS: Have you listened to AM radio in the States? The full radio expression is "We are run by communists and socialists and they are destroying our country." Fox has changed the inflection: "Are we run by communists? Are they destroying us?"

AC: When [Fox presenter] Bill O'Reilly says the stuff he says, does he believe it?

JS: Mmm, cynical or belief? Because conflict and extremism have become incentivised, maybe the longer you wear a costume, the more you believe the role.

AC: Has that happened to you? Are you the same person you were before?

JS: Hopefully. You have to fight the impulse to throw meat. Once you draw blood, your audience likes it, wants it, then expects it.

AC: And you don't like that feeling?

JS: No, sir.

AC: And O'Reilly does?

JS: I don't think he is disingenuous. He sees himself as a paragon of American virtue rather than an ideologue.

AC: Does he matter within the body politic?

JS: Not as much as he thinks. We tend to overestimate the cultural impact.

AC: But he does matter, a bit, and you matter.

JS: I am part of the conversation, but the machinery of the conversation is vast, absolutely voracious. Fox is 24/7, incredibly disciplined. Roger Ailes is a very smart producer of television. He understands that vitriol and extremity on radio is a different thing. He has cut it with plausible deniability, so instead of making the statement, you

ask the question: "Are Christians under attack in America? Sure seems like it. What do you think?"

AC: Are the guys on the left the same?

JS: It's different – they are a coalition of the damned, all those with a grievance. What animates [Fox] is a sense of victimhood for the majority. Its purpose is to delegitimise the general media who disagree with them. Much of what the right has done is build alternative institutions to the ones they despise. So the education system is "liberal"; it teaches you that America had slaves: "That makes us look bad. What if we teach that 'Yes, there was slavery, but we ended it voluntarily'? We don't like the news media because it teaches you that there are scientists and experts – but what if they don't say what we like?"

AC: Who is the "we" in that?

JS: It is a mind-set. They believe the natural embodiment of education or think-tanks is liberal, leading us to a world that is multicultural, a world that asks you not to call women "sugar tits" in the office, and this somehow loses our essence. They have transformed the idea that loss of absolute power is the same as persecution because "Merry Christmas" is not said ubiquitously – even though it is.

AC: So how will they cope when America gets overtaken by China?

JS: It plays perfectly to the loss. The reason China is the new power is that we've allowed gay marriage and we've allowed liberal ideas to dominate our culture. We have a social safety net; this has corroded our American-ness.

AC: Have you ever thought of becoming a politician?

JS: No.

AC: You care a lot...

JS: Correct.

AC: There's lots you don't like...

JS: Correct.

AC: Politicians can still change the world...

JS: Mmm, not so sure. There is a certain arrogance in all of us that feels we have the prescription, but I don't believe I have the ability of a great leader or politician. The language of satire is very different to the language of journalism or politics.

AC: What matters more to you?

Making people laugh, or making them think differently?

JS: They are not mutually exclusive. The idea of satire has always been not to make them feel differently, but to express an idea you hope connects.

AC: Could you change the world?

JS: Not in the US. Satire is too familiar; it [is] part of the media landscape, as catharsis, as focus, as shame.

AC: But you do have a world-view.

JS: Without that you are just firing into the bushes. I was determined to instil a point of view.

AC: When you spoke to 200,000 people at the "Rally to Restore Sanity", did you identify with the feeling of a politician?

JS: I recognise the impulse. All these people came out [mock authority voice] – "I will lead them, tell them the answer, they shall do my bidding" – but it was an event, not a call to action. The animating principle was "let's be more precise" – like if you want to level the charge of racism, be sure. Because it was just before the mid-term elections there was an expectation of more activism. We deliberately subverted that.

AC: Are you uncomfortable being identified as a Democrat?

JS: I am uncomfortable being identified as anything reductive. Democrat, liberal, feminist. You have to ask, how are we defining these?

AC: But you have to vote, and you vote Democrat.

JS: At times.

AC: Have you voted Republican?

JS: I have. I voted for [New York mayor Michael] Bloomberg. Er, I may have voted for the first Bush.

AC: Not the second one?

JS: Even my self-interest would not allow that. I was impressed with John McCain early on and could have voted for him had he not sold his principles for his base.

AC: So you are not a committed Democrat?

JS: There are certain principles I am committed to, but not the party. It is corrupt. Our parties are corrupt. The influence of money is terrible.

AC: What is the alternative?

JS: Free and fair elections, publicly financed.

AC: Would the public buy that? They wouldn't here.

JS: Yes, I think they would. How can you govern a country as vast and complicated as America when you spend four or five hours a day fundraising? We have become very adept at the methods of campaigning but inept about governing. And the Republicans refuse to govern unless they are in charge.

AC: That is unpatriotic.

JS: That is correct, and ironic given the amount of flag pins they sell. ➤

Unrequited love:
Jessica Chastain,
Jon Stewart's
'imaginary
girlfriend' in
a Daily Show
running joke,
January 2015



'Our parties are corrupt. The influence of money is terrible'



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There was a meeting where Mitch McConnell [Senate majority leader] said we will deny this president any bipartisan achievement, regardless of the good for the country.

AC: Has Barack Obama been a good president?

JS: That is too broad a question to answer. The difficulty has been the difference between rhetoric and reality. When you run on hope and change – “Yes we can”, “We are the ones we’ve been waiting for” – that is a message of true reform. And then you govern from the perspective of “I will put a new coat of paint on this termite-infested place”... When he was running for re-election, I said, “You ran from a place of Roosevelt-style ‘We must up-end the institutions, for they are failing’ and governed from a place of pragmatism: ‘We had the financial crisis, we must work within the system.’ So do you still believe ‘Yes we can?’” “Yes,” he said, “absolutely.” Then there was a pause and he said, “But...” And the audience exploded.

AC: The “but” was the rhetoric being caught by reality.

JS: Exactly. If you are going to have the audacity of rhetoric you have to have audacity of effort. If there is disappointment in Obama it is that he didn’t go down swinging. People would like to have seen more noble failure.

AC: Was Bill Clinton the last president who could work the system and make change?

JS: He did not have such a complex international environment. [But] if he ran tomorrow he would win by a landslide the scale of which people would be stunned by. He brought an air of understanding and competence that has rarely been seen and people view it now with great nostalgia.

AC: Clinton was an internationalist, whereas Obama feels more narrowly focused on the US.

JS: I think to mitigate the criticism of himself as “the other” he has to try to constantly course-correct.

AC: So he is not being himself?

JS: I think so.

AC: Do people look to Hillary with hope?

JS: People look to anyone with hope. But there’s some exhaustion of empire. How many Clintons and Bushes can get to run the country? But Bill Clinton would get elected by a landslide.

AC: Against Hillary?

JS: He would be elected against anyone by a landslide.

AC: He would have beaten [George W] Bush?



What animates Fox is a sense of victimhood for the majority'

JS: Certainly.

AC: Did Al Gore make a mistake in not using him?

JS: Al Gore made a mistake in being Al Gore. He didn’t have the right instincts; he is a flawed politician. He could have used Bill Clinton but that shield would not have been enough. [George W] Bush is a formidable politician, and his team had relentless intent no matter what. Bush got to do whatever he wanted. What didn’t he get?

AC: What do you make of the UKIP thing here?

JS: It is an expression of this more nativist feel, like the Tea Party.

AC: Your Tea Party stayed in the Republican Party, though.

JS: No, what they did was consume the Republican Party, moved it to the right. People keep saying the Tea Party candidates are losing in the primaries, but that is because the establishment candidates are adopting their positions.

AC: Why has climate change become political?

JS: I don’t know. I can’t figure out why Ebola became political too. How do you choose sides on a haemorrhagic virus?

AC: Can you see anything ever replacing Democrat vs Republican?

JS: Hopefully a sense of right and wrong, and leadership. It has become so tribal. If Republicans refuse [to work with Obama] then it is difficult, so it is incumbent to go down with your sword on your shoulder.

AC: George W Bush, Dick Cheney, Rupert Murdoch, Roger Ailes – who has done most damage to America?

JS: You have to go with Cheney. I may not like what Ailes does and how he stirs up fear where peril

does not exist, but Cheney is on a whole different level.

AC: So politicians do have the power to change the world?

JS: At that level, no question. The system is creakier, but sure. So there is that whole incident of Saddam Hussein bringing in aluminium tubes and Cheney’s people plant[ing] the story in the *New York Times* – all they are good for is enriching uranium for nuclear weapons – then they go on the morning shows, Rice, Cheney, to talk about his “revelation”. Then it turns out it is not the case that enriched uranium is the only use, and they knew that before they planted the story. They decided we are going to war and we are going to create an environment where that has an inevitability. For all the differences in the rhetoric in the US and UK – you were led by Tony Blair, by Labour; we were led by conservatives in an environment of fear – we both came to the same conclusion; both wrong. No matter how we arrive at it we always seem to be in the same place, the US and the UK, like on Syria now.

AC: On Iraq 2003, I supported TB, but I always say I can see the other side of the argument – but you cannot really understand why the decision was taken at all.

JS: It is so hard to. Cheney said in 1994 the reason we never went to Baghdad in the original Gulf War was “What would replace it?” That was still the case.

AC: Do you think what is happening now is to some extent a consequence of 2003?

JS: Absolutely. There was always going to be a conflict. They [Islamic countries] are going through the same tumultuous time that Christianity and Judaism went through, or communism. It is a powerful combination of powerlessness, helplessness and a religion that is an organising ideology.

AC: Totally perverted, though.

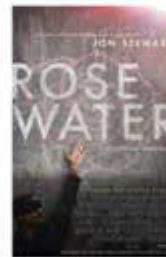
JS: What ideology isn’t? Look at the communist revolution. Inequality, helplessness, then they find an ideology. There is a strong hint of that in all this.

AC: So what would you do, if you were Obama?

JS: Me? I’d quit and go back to Hawaii.

AC: We surely can’t sit back and let extremists keep advancing. How do you talk to those who behead people?

JS: We do, though – we are allied



Then they came for me:
Rosewater, based
on the memoirs
of kidnapped
journalist
Maziar Bahari, is
Stewart’s debut
film as writer
and director

with them. Don't they behead people in Saudi Arabia? Part of the difficulty is that we view it all from a colonial mentality; we don't like the way a country is going, so how do we change it? We decide the direction they should be going in and we take steps and create for these people utter chaos. We have succeeded in that area to anger the supposed moderates.

AC: You've visited the US military. What is your sense of them?

JS: They are not political in my experience. Their mind-set is, "We'll do what we're told and try to get out of here alive." Their frustrations are operational, not about policy. We have fallen for the idea of America as the world's only remaining superpower and so we can topple regimes, go in, stay until it is a democracy.

AC: So this is about the decline of American power.

JS: It is about the story we told ourselves after the Second World War. But Germany and Japan then were so different to the Middle East now. It is about the end of empire. You can only extend yourself so far. Technology has democratised destruction. Smaller and smaller groups can do more and more damage. We could live comfortably with policies of the past [because they] could not come back and hit us in the same way. But take Iran. If you are Iran you have a good case against the US and the UK. Their one democratically elected government... we didn't like it because of the deal they wanted to cut on oil. There is no denying they are authoritarian, but you can understand why they don't like us.

AC: So empires are getting their comeuppance?

JS: When did they not get their comeuppance? You want to say to the caliphate now: knock yourselves out because this is the fun part, you're having the time of your life, but before long you are going to be the imperial power, the one being hit by the guerillas, people coming after you.

AC: Have the corporations become the new empires?

JS: No doubt. And they have no loyalty to flag or country, only to shareholders. Hence all these corporate inversions and a race to the lowest tax rate. One of the biggest issues is that we have tried to not involve our people in the struggles we have. There is no general sacrifice; we try to wage these battles with the smallest domestic impact you can have. There is no draft. There is no larger

If Bill Clinton ran tomorrow he would win by a landslide'



Talk the talk: The Daily Show's Jon Stewart takes to the stage at the National Board of Review awards in New York, January 2015

contribution to the idea of a perpetual war around the world. This feels like a moment where the West has to decide: where are we drawing the lines again?

AC: Where would you draw them?

JS: That is the beautiful part of not having to make the decisions. But ultimately I am not that optimistic that this does not become a world conflagration. Generally ideologies like this do not go away without the entire world stepping up and saying, "This will not stand."

AC: So that may involve more and more countries engaging in military action.

JS: Correct, and that is very different from pretending. The rhetoric says this is the greatest evil we have faced. If someone stands at the podium and says that, and says, "Worry not – watch your football. Just wanted to let you know," what are people to think? You were involved in those decisions with Blair. When people talked about what would replace these old structures, what did they think?

AC: Democracy.

JS: With no civic institutions?

AC: I think the problem was more an underestimation of the way outsiders would flood in and the scale of the internal conflict.

JS: Even the fantasy of that, the fantasy that if we left people in Iraq then Isis would not exist.

AC: I think setting policy according to a troop-withdrawal timetable was a mistake. Do you think we would be in this mess regardless?

JS: I am not naive to the idea that if we had not gone to Iraq, there would have been no conflict. Let's understand how they view us. Anything that comes from us is tainted, including our view of democracy.

AC: Where does that come from? Empire again?

JS: If they [Iraqis] do not want to take responsibility for lack of progress in their citizens' lives, who do they blame? They don't want to blame themselves, so they blame the US, the UK, Israel. Do they have evidence that those countries have produced real damage that they can extrapolate to conspiracy theories and paranoia? They do. There is nobody there we can trust and that can trust us. How

can it not be a consequence of empire that we drew the map?

AC: We've barely discussed the film. How different was it to the day job?

JS: In *The Daily Show*, we have done it [for] so long we have sanded out all the inefficiencies. The challenge in the film was managing the chaos. We had five weeks in Jordan, 100F, filming in a working prison, [with] the general contingencies that came along, like, "You cannot film right now because we are dragging this fellow over here."

AC: Whose act of genius was it to get the guy from *The Bridge* [Danish actor Kim Bodnia] to play the Iranian torturer?

JS: That was mine.

AC: You spotted a Danish policeman as an Iranian torturer?

JS: I spotted someone who could represent volatility and vulnerability, threat and pathos. His body was at odds with his eyes and that was intriguing to me.

AC: How would you survive 118 days being tortured in solitary?

JS: I would be done in three hours. Shaved, confession ready, let's go.

AC: Why did they let him [torture victim Maziar Bahari] go in the end?

JS: International pressure. For all the mistakes I feel we made, you made, I do believe we are not malevolent. I do not view it all as "our fault". There is no excuse for the ideologies in the region, it is fascist, but it may have to be confronted in a different way.

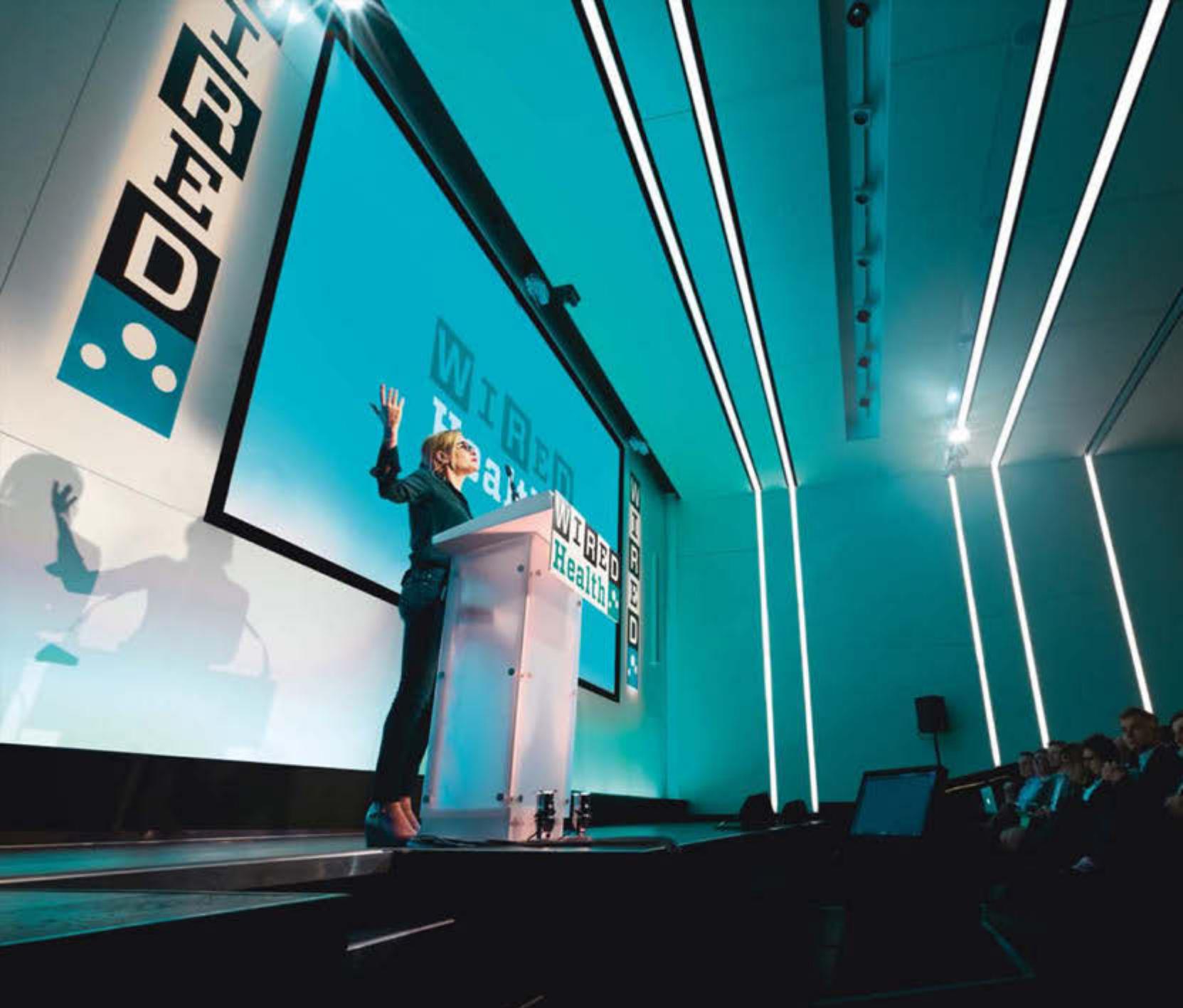
AC: So not like the Second World War?

JS: Well, I don't know. It feels almost like a round robin of the Second World War. The West has tried to have a balance of power with Sunni and Shia and until those ideologies decide they don't love killing each other as much as just living, I don't know. So I want to be clear my criticisms come with the caveat there is real danger there, and we didn't cause it.

AC: And if the US president announces we are now in World War III, can you get laughs out of that? Are there times things are too serious for laughs?

JS: After 9/11, we were off air for a few days. But infused in the film is that the cost of oppression is the loss of humanity. Maziar regains humanity through laughter and dance. In the camps during the Holocaust, Jews laughed, they made jokes, and one of the most important parts of our shared humanity is the ability to share a laugh.

Rosewater is out on 8 May.



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GRANTED, heading into a disused, underground toilet on a traffic island suggests somewhere you'd go to curl up and die rather than order a Negroni. But that would forget London's desperate grab for space – and the fact a subterranean venue is perfect for the kind of eye-line intimacy that makes a cocktail bar great. Set up by William Borrell – brother of Razorlight's Jonny – Ladies And Gentlemen in Kentish Town has, naturally, been refurbished, with two rooms at a V-angle to each other and the bar itself at the apex. The cocktails are great, but you come here for the atmosphere – and, understandably, there are few others like it. **Stuart McGurk** *Ladies & Gentlemen, 2 Highgate Road, London NW5. ladiesandgents.co*

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lechabanaislondon.com



It was on the third bite that Varun Talreja realised he had his man. Eight months into a culinary odyssey that had taken him to three continents and dozens of the best restaurants in the world, he had, at Inaki Aizpitarte's Le Chateaubriand in Paris, finally found a chef worthy of the restaurant space he had secured on Mount Street, one of Mayfair's grandest thoroughfares.



Now all he had to do was convince the rising star of the Parisian culinary scene – whose restaurant had recently been voted the planet's 27th best – to work with him, a former Bollywood film producer who had never so much as worked in a kitchen.

And it wasn't as if Aizpitarte was exactly short of suitors as Le Chateaubriand captures the spirit of the times like no other restaurant. It's not so much the five-course no-choice menu, nor the achingly "now"



Mount pleasant (clockwise from main): Inaki Aizpitarte, head chef at Le Chateaubriand; Mont Blanc dessert; Le Chabanais' general manager Kevin Lansdown, owner Varun Talreja and head chef Paul Boudier; rose spinach and sea lettuce at the new Mount Street restaurant



wine pairing with its Jura whites and cheeky Normandy cider; it's the food. Fresh and seasonal, ingredient-led and flavour-focused, each dish has a kind of unfussiness to it which masks great technical sophistication and precise cooking such as the celebrated ceviche served like a shot, with a chunk of fish floating in it; or the signature dessert, *tocino del cielo*, a candied egg yolk atop a meringue shell that you eat in one bite.

Unsurprisingly, a long courtship followed before Aizpitarte was convinced he had found someone he could work with on a first venture outside of Paris. Opening this month, the 90-cover Le Chabanais is the product of this collaboration. Two current members of Le Chateaubriand's team are over in London preparing for the launch: Paul Boudier, who will be head chef, and Franck Audoux, who will run the bar in collaboration with Scott's former general manager Kevin Lansdown, a man who knows the ins and outs of a Mayfair restaurant like no other. Together these two will be in charge of the cocktail list in the basement speakeasy as well as a concise wine list designed to complement Boudier's à la carte menu that will see Le Chateaubriand's style of cooking applied to the best British seasonal ingredients.

With a team like this in place, it's no surprise that expectations are running high. Talreja likes to joke that he read once that the three most stressful jobs are film producer, restaurateur and bomber pilot. If Le Chabanais is half as good as its Parisian forefather, he won't need to worry about getting his wings anytime soon. **David Annand**
Le Chabanais opens later this month.

**THE BOTTLE OPENER**

Coravin wine pourer

WHere at GQ Taste we're not much taken with gizmos. However, we are intrigued by this bit of kit: a slick means of withdrawing the precious juice from the bottle without removing the cork. The solution: a medical-grade hypodermic that pierces the cork – foil and all – and draws the wine while replacing the displaced liquid with odourless, tasteless argon gas. Voilà! A glass of wine with the remainder of the bottle completely undisturbed, until the next time...

Coravin is not meant for meek drinkers; rather for those in possession of valuable bottles they'd like to savour over a few days or even months (without damaging the goods within). The inventor, Greg Lambrecht, claims there's no downside to his decanting method – but we should warn you that the whole process of dispensing a glass-full can take up to 30 seconds of valuable drinking time. BP

£269. coravin.com

THE ROUNDUP**Claw blimey! Lobster rolls worth shelling out for**

Lobster Kitchen
111 Great Russell Street, London WC1.
lobsterkitchen.co.uk



Smack Deli
26 Binney Street, London W1.
smackdeli.com



Fraq's Lobster Shack
55 Goodge Street, London W1.
fraclobstershacq.com

The setup: A casual Maine-style lobster shack tucked behind a blink-and-you'll-miss-it door (hint: it's just to the left of VQ).

Eat this: Its signature cocktail lobster tail (£14) is rather less memorable than the price tag would suggest. But we're still raving about the excellent lobster mac and cheese (£9.50).

Drink that: When the food comes in a cardboard tray, and you're eating with plastic cutlery, you're in beer territory. Keep it American with a Sierra Nevada (£4.50).

The setup: Fast but fancy. Two low-lit, concrete-chic floors of lobster rolls, eaten in or taken away, from the brains behind Burger & Lobster.

Eat this: The standout Seven Samurai (£9). Crisp, buttered brioche stuffed with lobster (of course), Japanese mayo, Japanese cabbage, cucumber, pickled ginger and togarashi spice. Pair with the Parmesan-dusted courgette fries (£3.60).

Drink that: Wines and beers in tanks or on tap: try the Soundwave West Coast IPA (£4).

The setup: This small (34 covers), neat and gnarly seafood shack brings a little American East Coast crustacean cool to Fitzrovia.

Eat this: Mix things up and order the Hot Prawn and Avocado Roll (£11), served on a brioche mix bun with Marie Rose sauce, lettuce and chilli. And spoil yourself with the fries and fried courgette combo (£5).

Drink that: For lunch you should probably stick to an imported Huber (£4.50), but try a Fraq Old Fashioned (£8) in the evening. ☕

THE CLUB**The Qube Project**

£15 entry. Friday-Saturday, 11pm-6am. 191 Victoria Street, London SW1. 0203 752 0468, thequbeproject.com

Where Pacha once was, The Qube Project now stands: a house, garage and disco club that they claim is "set to be the best in London". So, is it?

What's the big idea? A new central London nightspot that focuses on serious clubbing, rather than pandering to the *Made In Chelsea* set.

Turn up at: 12.30am. Earliest.

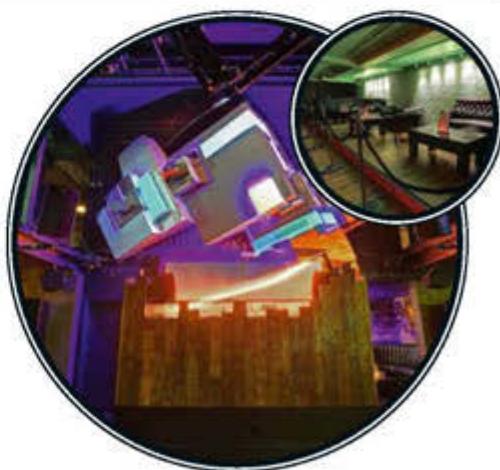
Dress to dance: Pull on your Air Yeezys.

Light show: It's 800-person capacity space is laser up to the rafters, with projected 3-D images.

Tonight, one man... Rather than lining up a string of headliners for an evening, Qube selects one DJ.

Table policy: £400 minimum spend for a group of ten (max). That comes bundled with VIP entry, waitress service and comp'd mixers.

Verdict: Go! Enjoy! But beware the water-stained plastic glassware. Charlie Burton



Club class: The science of going out...



Glowsticks



Westminster



Air Yeezy 2



Red chinos



The Qube Project



GQ
BAR

GQ Bar Dubai

JW Marriott Marquis Hotel
Sheikh Zayed Road, Dubai

gqbar.com |

CONDÉ NAST INTERNATIONAL RESTAURANTS



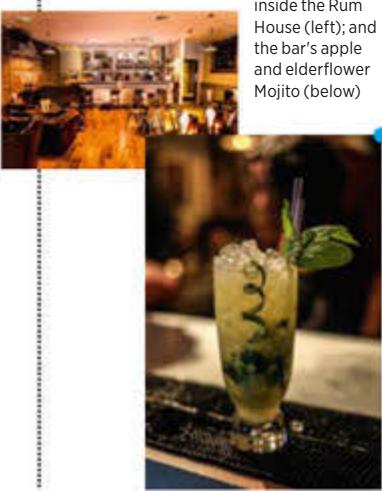
The Ugly Bread Bakery allows you to eat in and take away (above)



Iberico World Tapas' "pica-pica" board; and the restaurant's interior (above)



Annie's Burger Shack (above); inside the Rum House (left); and the bar's apple and elderflower Mojito (below)



THE NEIGHBOURHOOD

Lace Market, Nottingham

Train:
London St Pancras to Nottingham, £18 return.
eastmidlandstrains.co.uk

Time:
One hour,
40 minutes

Taxi:
From the station to the Lace Market area takes around ten minutes.

The slew of restaurants, bars, funky new tram lines and galleries around the Lace Market district make the tabloid nickname of "Shuttingham" seem as distant as that of **Robin Hood**. Topics of conversation in the city of **Paul Smith** and **Brian Clough** are more about gastronomy than gun crime these days, with the red-brick, high-windowed frontages of this historic 'hood leading Nottingham's new-found reputation as a chic, convivial and oft eyebrow-raisingly **good value** night out.

(1) Ugly Bread Bakery (39 Pelham Street. uglybreadbakery.co.uk) with an upstairs café and a downstairs takeaway with a stone-fired pizza oven.

Head into the basement of the former city jail to find the crypt-like vaulted ceilings and Moorish tiles which create an authentically Spanish vibe to **(2) Iberico World Tapas** (High Pavement. 0115 941 0410, ibericotapas.com) where classic tapas dishes such as tortilla, deep-fried squid and charcuterie are nigh on perfectly executed.

If your appetite is more on the Friar Tuck end of the scale, then make a beeline for **(3) Annie's Burger Shack** (5 Broadway. 07463033255, anniesburgershack.com). Annie, a native of Rhode Island, has created a bar hewn from Sherwood Forest wood serving slow-cask ales and a selection of around 30 different burgers – all gargantuan in size and none tastier than the Rueben, filled with pastrami, Swiss cheese, sauerkraut, Thousand Island dressing and medium-rare beef.

The **(4) Rum House** (9 Broad Street. 0115 924 1555, rumhouse.co.uk) delivers a menu of hard-to-find rums such as Skipper (from Guyana), served within a suitably adult interior of bare brick and brown Chesterfields. The bar snacks are vaguely Cajan sharers; think red-snapper fishcakes and jerk wing lollipops.

Inside what was once the first branch of Boots The Chemist, **(5) The Larder On Goosegate** (16-22 Goosegate. 0115 950 0111, thelarderongoosegate.co.uk), with its duck-egg walls

and multiple chandeliers, exudes the feel of a rural members' club. The food runs the gauntlet from superb modern British dishes such as Cornish sea brill and beetroot with Yorkshire Blue, to unusual cuts of steak such as Brazilian favourite "picanha".

Open the door of what looks to be a humble boiler-repair store, open another door inside which says "Staff Only" and you'll find yourself in the city's finest legit speakeasy. **(6) Boilermaker** (36b Carlton Street. 0115 587 528, boilermakerbar.co.uk) offers rickety farmhouse chairs and one of the most imaginative cocktail menus this side of Manhattan. We recommend their Cinema Paradiso, made with Disaronno, sweet popcorn, cranberry juice and ginger tea.

Attempting to repudiate (but usually just confirming) the fact you can't play ping-pong when you're drunk is **(7) Das Kino** (22 Fletcher Gate. 0115 947 3132). Full of leather booths, peeling walls and street art, it does a fair impression of Berlin industrial chic, and the cocktails are impressively potent.

And just ten minutes stagger from the Lace Market, the **(8) St James Hotel** (Rutland Street. 0115 941 1114, stjames-hotel.com) is a bijou boutique beauty with rooms in burlesque-y hues of gold, red and black. And for a nightcap, take a glass of the Wave Rider Sauvignon Blanc from Marlborough in the suitably dimly lit in-house No6 Bar. **Rob Crossan**



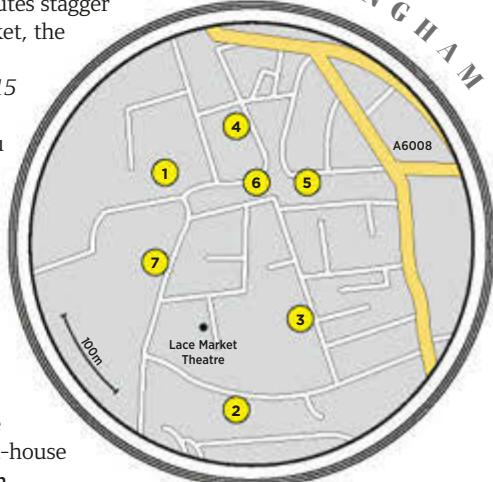
Blackberries (left) and celery root gratin (below) at the Larder On Goosegate



The Chase In The Dragon at Boilermaker (above); the imposing St James Hotel (below)



N O T T I N G H A M





THE RECIPE

Sardines, red onion and dill**Ingredients (serves 6-8)**

- 6 sardines, butterflied
- 500g Charlotte potatoes cooked in boiling salted water, peeled and cut into chunks
- 1 green apple
- Dill and chives (as garnish)

Brine

- 500ml water
- 60g salt

Pickling liquor

- 750ml cider vinegar
- 500ml water
- 12 all-spice berries, 12 juniper berries, 12 cloves and a few peppercorns
- 6 bay leaves
- 1 tbsp demerara sugar
- Zest of one orange
- 1 red onion, finely sliced

Crème fraîche mix

- 500g crème fraîche
- 4 tbsp Dijon mustard
- 1 small red onion, finely chopped

Method

1. Make a brine with the water and salt, and pour over the sardines. Leave for 2-3 hours.
2. Meanwhile make the pickling liquor by bringing all the ingredients to a boil, then turning off the heat and allow to cool completely.
3. Pour the marinade over the sardines and allow to pickle for at least 3 days (they are best at 10 days) in an airtight container in the fridge.
4. Slice the sardines into bite-size pieces, mix with the potatoes and bind with the crème fraîche mix.
5. Spoon into serving bowls and finish with julienne apple, dill sprigs and snipped chives and serve with crusty bread.

● By Neil Borthwick at Merchants Tavern, 36 Charlotte Road, London EC2, 020 7060 5335, merchantsavern.co.uk



THE (PRE) BAR

Bar Termini

Part cocktail bar, part Fifties throwback coffee joint, all old-school splendour, Bar Termini is the latest venture from cocktail maestro Tony Conigliaro, and the answer to the question you never thought to ask. Namely: where can I get a quick cocktail at 11am?

But the intimate (25-cover) Bar Termini – bang in the centre of London's Soho on Old Compton Street – is not about rampant glugging. Rather, in both the coffee served (six in total, from a menu designed by bean supremo Marco Arrigo, none available for takeaway), and the cocktails on offer (the speciality is the house Negroni, which comes in four signature styles – such as the Rosato, pictured – each served in petite portions at £6.50) it adheres to the Italian idea of the *aperitivo* joint. Put simply: a place to gather yourself while sipping an espresso, or to partake in a light pre-dinner drink, rather than a destination to spend the entire night. Welcome to the pre-bar. Stuart McGurk

● Bar Termini, 7 Old Compton Street, London W1. 07860 945018, bar-termini.com



THE PUB

The Tommy Tucker

Cast your eyes down the lunch menu at The Tommy Tucker (formerly The Pelican) in Fulham and you're clearly in the hands of restaurateurs: **wood pigeon** with berries and lavender; scallops and chorizo with a "radish and its leaves"; a cut of your choice from a whole roast lamb on Sundays. Indeed, the waiters all wear butcher's aprons and most of the floor space is given over to dining. The restaurateurs in question are **Claude Compton, Jim Morris and George McCabe**, the trio behind nearby Claude's Kitchen and Amuse Bouche. So, while the food is predictably excellent – the blue cheese with **white chocolate truffle** and mulled pears is one of the most memorable things we've eaten in months – where exactly is the drinking at? There are bar tables, of course, though when we visited they were relegated to the corner, and a fun point of difference is the wine cellar, where you can **stash your own bottles** to drink for a corkage. But for The Tommy Tucker to become a cornerstone of the neighbourhood, it may first need to get in touch with its pubbier side. CB

● 22 Waterford Road, London SW6. 0207 736 1023, thetommymtucker.com

Eden Park
PARIS



www.uk.eden-park.com

THE BOOK

Where Chefs Eat by Joe Warwick

 This revised, updated, slightly improved, still great new edition of Joe Warwick's culinary guide to the places where the world's best chefs go to dine is a must-have for all passport-holding foodies. With 2,000 new recommendations and suggestions for more than 70 countries, insider knowledge doesn't come any more reliable this.

THREE INTERNATIONAL CHEFS PICK THREE OF THEIR LOCAL RECOMMENDATIONS...

• SYDNEY •



MIKE EGGERT

HEAD CHEF AT PINBONE

Recommends **Momofuku Seiobo**: "Beautiful restaurant design and forward-thinking food that's beautifully presented. They're guaranteed to be playing great music, they have a baller wine list and the front-of-house staff are some of the best."

Momofuku Seiobo, The Star, 80 Pyrmont Street, Pyrmont, Sydney 2009.
momofuku.com

• NEW YORK •



APRIL BLOOMFIELD

CHEF AT THE SPOTTED PIG AND THE JOHN DORY

Recommends **Maialino**: "I love all of the home-made pasta. My favourite dish is *malfatti al Maialino* – braised suckling pig and rocket with pasta." Maialino, Gramercy Park Hotel, 2 Lexington Avenue, Gramercy Park Manhattan NY 10010.
maialinonyc.com

• PARIS •

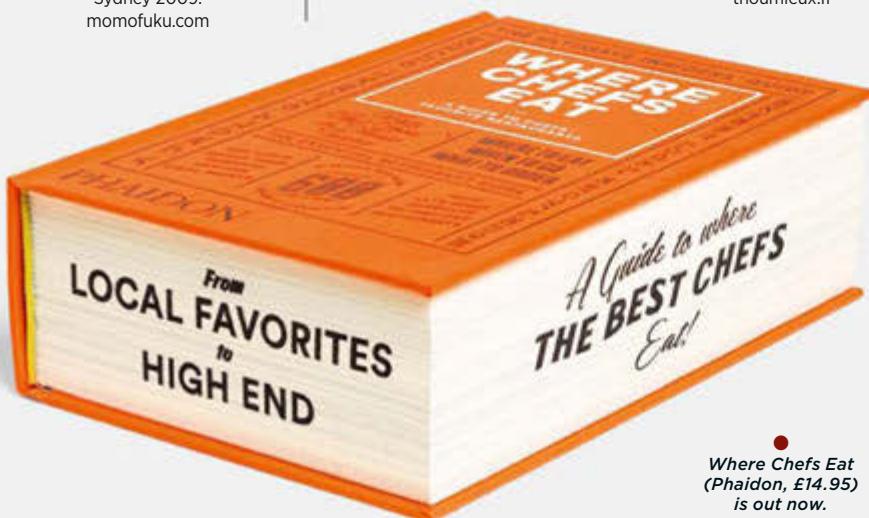


GREG MARCHAND

HEAD CHEF AT FRENCHIE

Recommends **Brasserie Thoumieux**: "It feels like you're in a friend's house (well, a very rich friend's house). A low ceiling, great furniture, laid-back service, great wine list and excellent food make it one of my favourite dining spots in Paris."

Brasserie Thoumieux, 79 Rue Saint-Dominique, 75007 Paris.
thoumieux.fr



Where Chefs Eat
(Phaidon, £14.95)
is out now.



THE HOTEL

Amberley Castle



Back in the Middle Ages, Amberley

Castle served as residence to a bishop who regularly hired serving staff from the local village. One of his appointments was a young girl by the name of Emily who, having been seduced by the randy clergyman, found herself pregnant and, unsurprisingly, in receipt of ye olde P45. Distraught, Emily ran to the battlements and hurled herself to her death. She is said to haunt the castle still, especially the rooms closest to the ramparts.

Having visited Amberley Castle, we can see why she's stayed so long.

Set within the old fortified walls, the 900-year-old West Sussex castle has been transformed into a beautifully romantic Relais & Chateaux hotel that delivers on luxurious period charm without falling into Game Of Thrones territory.

The juxtaposition of four-poster bed and open fire alongside flat-screen TV and rainforest shower won't be to everyone's taste, but most will consider it the best of both worlds.



There will certainly be no debate about the quality of the food. Despite being surrounded by tapestries and suits of armour, don't expect pigs on spits and flagons of mead. The restaurant is headed up by Robby Jenks, who learnt his trade from Michael Caines at Gidleigh Park in Devon, and offers a carefully considered modern menu that playfully tips its hat to classic medieval English fare, such as venison with redcurrants, chestnuts and red cabbage. A butternut squash and Tahitian vanilla mousse was the only bum note, but full marks for featuring an ingredient from French Polynesia.

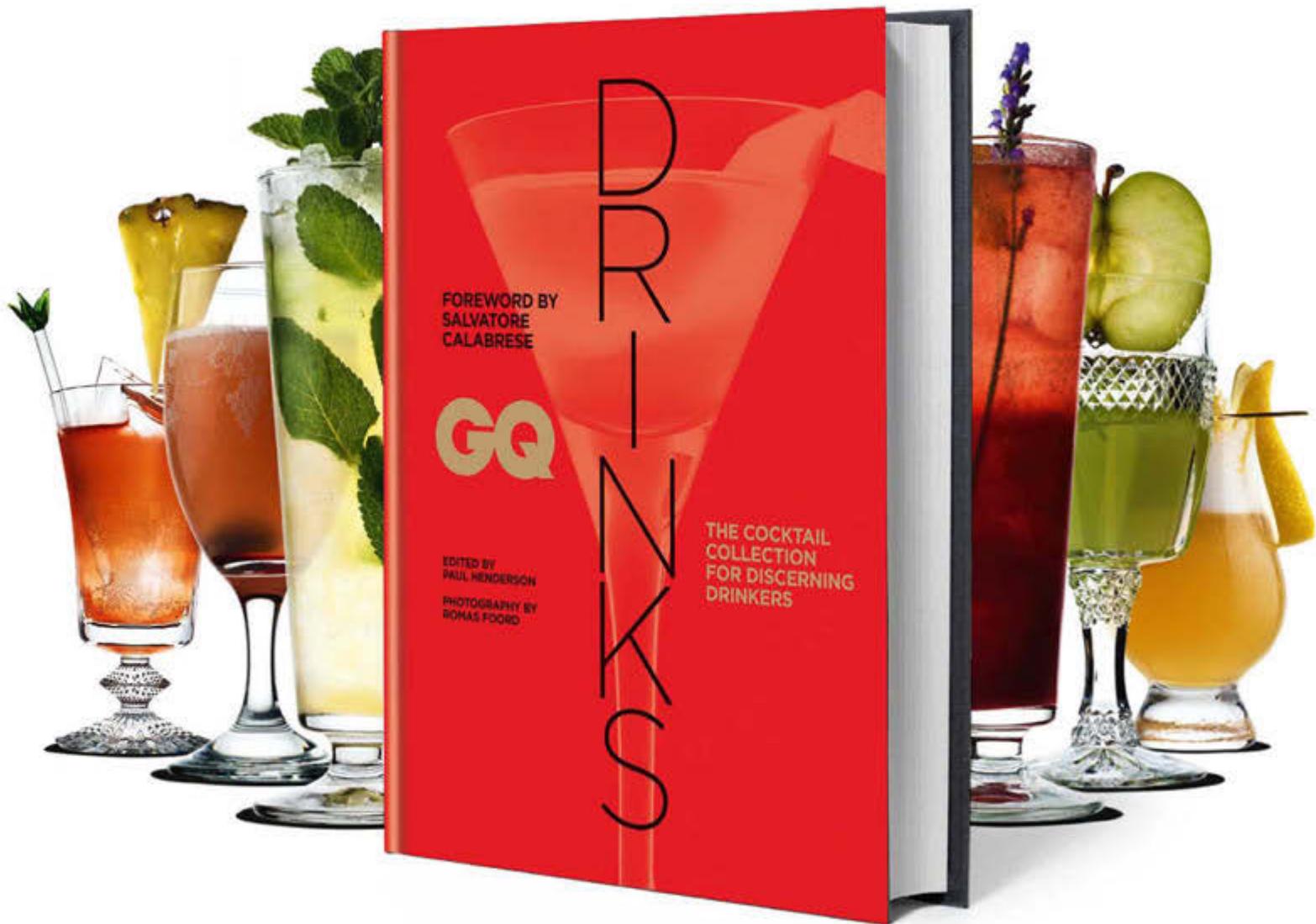
Sommelier (and restaurant manager) Paweł Nowinski also deserves a mention for his impeccable wine list and wonderfully astute pairings.

And please, take a tip from us: after dinner, if you do take your postprandial brandy in one of the well-stuffed sofas in front of an open fire, be careful with your drink – as the staff might playfully point out, you don't want to upset any spirits at Amberley Castle. PH

Rooms at Amberley Castle start at £230 per night. 01798 831 992, amberleycastle.co.uk

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MAY 2015
KITCHEN AND
BATHROOM GUIDE

May 2015 issue
on sale 3 April

GQ TRAVEL

EDITED BY BILL PRINCE

The MetLife tower in New York is the home for Ian Schrager's latest Edition; Manhattan's famous Knickerbocker Hotel relaunches; and Virgin Hotels unveils its first lodging line in the Windy City

 FRESH FROM debuting in Miami, superhotelier Ian Schrager brings his Edition brand "home" next month with his fourth outpost, in **NEW YORK's MetLife tower**. Having launched the whole design/boutique business with the late Steve Rubell in the Eighties, Schrager continues to create "urban resorts" that refer to his own storied past (each Edition has a nightclub redolent of their legendary Studio 54) while tapping into contemporary trends. Thus the New York Edition's dining room will be headed by Jason Atherton – the GQ-award-winning chef responsible for Berners Tavern. editionhotels.com

Meanwhile, on 42nd and Broadway, **The Knickerbocker** hotel – a 1906 beaux arts landmark – has reopened after a major facelift, with 330 rooms and dining overseen by Charlie Palmer, the man behind NY foodie mecca Aureole, across the street. *Rooms from £445. theknickerbocker.com*

 Richard Branson's Virgin Hotels group has finally unveiled its first property, in a former bank on North Wabash Avenue, **CHICAGO**. The 26-storey art deco building houses 250 "chambers", including two penthouses plus a 23-hour diner, and **The Commons Club** – a nonmembers' meeting place that aims to match the atmosphere of another recent Chicago opening, Soho House. *Rooms from £138. virginhotels.com*

 Finally, if you're feeling a little more *Downton* than Downtown, back home in **LONDON** the family-run **Goring hotel** is celebrating its 105th year standing guard on the back door of Buckingham Palace with the unveiling of a top-to-toe Royal-Warranted renovation overseen by UK-based designers Nina Campbell, Russell Sage, Tim Gosling and David Linley. **BP** *Rooms from £480. thegoring.com*

Club class: New York's reopened Knickerbocker Hotel (above); The Commons Club in Chicago's Virgin Hotel (right) hopes to match the vibe at nearby Soho House



Met worth: A vintage postcard of The MetLife tower, New York, where you will soon find Ian Schrager's fourth Edition hotel



Crib notes: London's The Goring hotel has been renovated by four leading British designers



YOU'VE ONE LIFE, WHY NOT LIVE IT?

GQ heads to **St Lucia** to climb the Gros Piton and shows you how to unwind afterwards

A WORLD-HERITAGE site, the two volcanic spires that make up St Lucia's Pitons stand at 2,619 and 2,438 feet. Both offer a chance to pit your stamina against one of the most beautiful backdrops in the world. However, the larger of the two is, surprisingly, the more straightforward. Here's how to approach Gros Piton...

Is it difficult?

Well, yes. The Gros Piton climb takes an average of 90 minutes to reach the peak – 2,619 feet above sea level – and, for some people, even longer to come down. The vast majority of the hike is over rocks and from the halfway point almost all of those are waist height or above.

Where to stay

In an unmatched position between St Lucia's famous pitons lies Sugar Beach, a former sugar-cane plantation that has exclusive use of the white-sand beach (one of the best on the island) and is surrounded by rainforest. Choose a private villa (paparazzi-proof rooms available) as the views are incredible. Each villa is serviced by a butler who will happily

En sweet: Sugar Beach Hotel sits in the shadow of St Lucia's Gros Piton

organise your Piton climb for you. The hotel also prides itself on providing locally sourced organic food and has three excellent restaurants.

On request, the chef can cook you a traditional island breakfast of cocoa tea and bakes (scone-like fried pastries) to load you up on carbs and sugar ready for the climb.

When to do it

The best time is during St Lucia's wet season, which mainly runs from July to August, and with temperatures and humidity high all year round you'll be welcoming the rain pouring through the rainforest canopy to cool you as you climb. Set off early in the morning to have the mountain to yourself and avoid the midday sun on your return.

What to take

Trainers, a backpack and gym clothes will do (no need for waterproofs – just deal with being damp). It's recommended that you take one-and-a-half litres of water, but if you're aiming for a decent time (around an hour) take more – you'll need it. Snacks are essential, too, as you'll burn a huge amount of calories.

Where to recover

Like an Ewok village of relaxation, Sugar Beach's Rainforest Spa sits among the trees in stilted wooden huts. Call in advance and ask them to



Hit the hut: Enjoy a steam room in The Sugar Beach Hotel's Rainforest Spa

set up the steam room, which sits among the old sugar plantation's ruins. Afterwards, go for the hot-stone massage; your legs will need it. Once you're relaxed, your butler can arrange a private yacht to take you along the coastline to watch the sun set.

How to celebrate

Straight after the climb, at the base of the mountain is a bar where you can grab a cold Piton (the island's local beer). For the evening, reserve a balcony table at the Great Room and try the tasting menu with the excellent wine flight. From there you can stare up at your conquest and tell tales of your bravery. John Hitchcox ☺

Like an Ewok village of relaxation, Sugar Beach's Rainforest Spa sits among the trees



Rooms at **Sugar Beach, A Viceroy Resort**, start at £258 for a Luxury Sugar Mill Room, based on double occupancy and excluding tax and service (sugarbeachaviceroysresort.com). Virgin Atlantic flies twice a week to St Lucia from London Gatwick, from £651 (virgin-atlantic.com).

James Anderson

England's No.1 wicket taker of all time*

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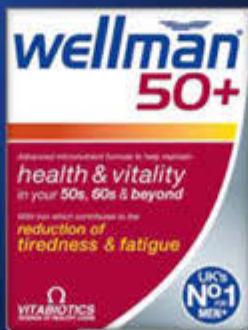
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WALL STREET

The objections to Murdoch from the Journal's managers, shareholders and liberal society in general were fierce and unrelenting

MICHAEL WOLFF

T SHUFFLE

In 2007, Rupert Murdoch gobbled up another of the world's great newspapers and, with great relish, the new wolf of the Wall Street Journal began to reshape it in his image. But the old broadsheet bit back and now – somehow, against all odds – it remains a unique bastion of defiance at the heart of the News Corp empire

STORY BY MICHAEL WOLFF



Street smarts: Rupert Murdoch leaves News Corp's New York HQ with the permission of his board to buy the Wall Street Journal, 31 July 2007

T

The purchase of the *Wall Street Journal* may not turn out to be the capstone of Rupert Murdoch's career, as he himself thought and hoped it would be, but it is becoming an ever more curious chapter. After seven years, the paper has managed both to accommodate Murdoch and defy him at the same time.

In a way, it's a reminder of the inherent strengths of quality news organisations and their cultural values (though this is not necessarily such a positive attribute).

Murdoch began his bid for Dow Jones, the *Journal's* parent, in March 2007. It was a complex, long-shot, divide-and-conquer battle, of the kind that Murdoch is very good at and for which most other businessmen have little patience. The objections to Murdoch, from the paper's managers, its controlling shareholders – the multi-generational Bancroft family – and liberal society in general, were fierce and unrelenting. Murdoch was a certain destroyer of quality journalism. Not only was he a vulgarian, quite probably unable to even recognise quality, but – contrary to every tenet of the 125-year-history of the *Journal* – he regarded the very point of journalism to reside in the power it afforded him to grow his own influence and fortune.

While Murdoch was trying to mollify his critics, asking why he would want to buy something to destroy it, he was privately derisive about the *Journal's* methods, culture and style. He was barely able to contain himself about all the changes he would make. I doubt he saw himself as leading anything less than an overthrow. Not only was the *Journal*, to him, ponderous and pretentious, but it represented the haughtiness and snobbery which he'd had to overcome throughout his entire career – indeed, much of the point of his career has been about destroying such haughtiness and snobbery.

Arriving in the newsroom on the day the deal was finally done, after months of war, in December 2007, he began to publicly sideline the paper's ranking editor, Marcus Brauchli, whom he had agreed not to fire, but whom he would force out anyway shortly afterwards. (To circumvent his agreement to keep Brauchli as the top editor, he installed the then *Times* editor Robert Thomson as publisher, but gave him all the top editorial responsibilities.) Not

The cowboy atmosphere and cut-throat competition at Murdoch's other papers did not exist at the *Journal*

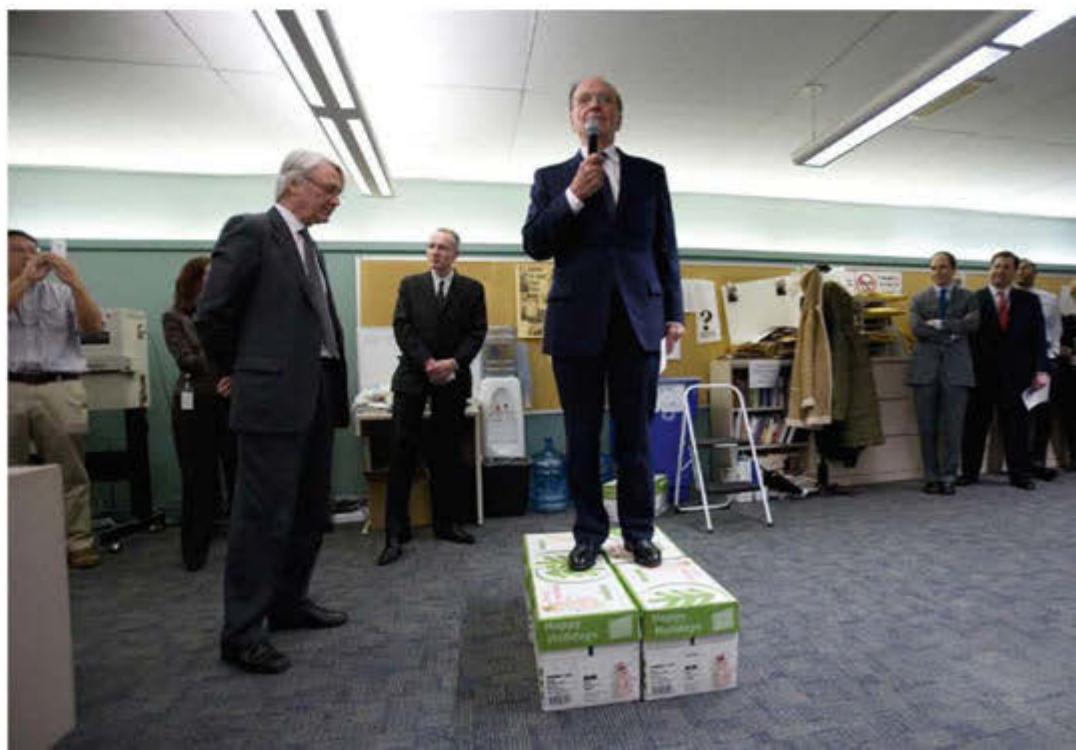
long after, he held his first get-together with the *Journal's* managers and brought along Col Allan, the profane, scabrous, Australian tabloid editor, who runs the *New York Post*. And then, in short order, he moved the paper from its historic position in the financial district uptown to News Corporation's headquarters, cheek-by-jowl with the *New York Post* and Fox News.

Seven years later, almost all the paper's management has been thoroughly Murdochised, much of the culture upended and the paper's fundamental brand and purpose realigned. And yet it remains not just recognisable, but fundamentally set in its ways, ever cautious in its reporting, bureaucratic in its systems, slow in its response, and in some deep, core sense wholly resistant to change. It is a reasonable daily question: the true point of Murdoch's long and hugely expensive – \$5.6 billion (£2.7bn) – battle for the paper... what was it again?

Murdoch's model for his assault on the *Journal* was his transformative takeover, in 1981, of the *Times*. As with the *Times*, having agreed to a series of contractual restraints on his behaviour he would remake the paper through his own force of will and the zeal of his loyal managers. His plan was to make life difficult, or impossible, for anyone less than wholly loyal. "We'll just have to fire a lot of people," he said, not without some relish, as he made his plans. In this way, he would turn the paper's importance to his own uses, while remaking it in his image.

Along with Thomson, Les Hinton, who had been the executive chairman of News International in the UK and a Murdoch lieutenant for almost his entire career, came to

Brain box (from left): Flanked by lieutenants Les Hinton and Robert Thomson, and with the ink still drying on the deal, the *Journal's* new owner, Rupert Murdoch, addresses the newsroom, 13 December 2007





Mock heroics: Activist Helene Verin of moveon.org – a group that challenges corporate control of the media – holds up a parody copy of the *Journal* to protest Murdoch's proposed buyout, 1 August 2007

run Dow Jones. Most of all, Murdoch himself would devote the bulk of his daily time to the *Journal*. Within a year, most of the *Journal's* top old regime managers were gone. When Hinton took the fall for hacking issues in London and resigned from the company, Murdoch tried an outsider, Lex Fenwick from Bloomberg. When that proved less than smooth – as outsiders in the Murdoch world often find – he dispatched Fenwick and brought in Will Lewis, who had come over from News International for a New York position. (Lewis had been a long-time *Telegraph* editor and executive, but having fallen out with the *Telegraph* found a happy fit with Murdoch.) When Thomson stepped up to become chief executive of the entire Murdoch newspaper company (spun off from Murdoch's entertainment assets, 21st Century Fox, as a result of the hacking scandal), Gerry Baker, who had worked under Thomson at the *Times*, became the *Journal's* top editor.

Much of the inner circle of Murdoch managers at the *Journal* was suddenly not American. Murdoch was importing Murdoch talent and, with the *Post* his only other paper in the US, much of it came from London.

There was, too, a seismic staff change – a class upheaval. Like the *New York Times*, the *Journal* had always had singular, best-of-breed, hiring standards. The route to the *Journal* was through certain colleges and universities and other top-tier journalism institutions – just the kind of exclusionary policies that Murdoch had always hated. Murdoch liked to hire people who were or would become Murdoch people, not people who might feel they had some independent standing and a passport to go anywhere they wanted to.

Strikingly, some new hires at the *Journal* came from the *Post* (causing friction with Col Allan), a background that would have been near anathema at the old *Journal*. (This, not incidentally, had the effect of lowering salaries.

Journal pay standards, if not journalism standards, now became closer to the *Post's*)

All this created a significant disruption, or rupture, even a kind of class warfare in the newsroom – mostly, no surprise, with Murdoch winning. A steady stream of *Journal* grandes departed the paper, rather to Murdoch's delight.

Perhaps the most notable battle was with Walt Mossberg and Kara Swisher. Mossberg, the *Journal's* influential gadget columnist, and Swisher, a former tech business columnist, had, under the old regime, launched a profitable and influential conference, the D Conference, and website, allthingsd.com. And then, with Murdoch in post-hacking disgrace, they decided not to invite him. Vowing his revenge, he eventually ejected the team from the company – no matter that he lost a valuable franchise and, after Mossberg and Swisher set up a new company, created a competitor. It was *his* paper.

And not least of all, he changed the focus of the *Journal*. In a substantial revision of the brand, it went from being the world's leading business paper to a general interest paper with good business coverage. It was doing what Murdoch wanted, competing with the *New York Times*, arguably besting it in its international coverage, its business reporting, even in the local New York City coverage it had added, and, to boot, in its quite unMurdoch-like book coverage.

And yet at the same time, even with new captains, much new staff, an apparent new culture and new brand positioning, the paper somehow continued to ignore Murdoch in meaningful ways, as nobody ever had. It spoke its own language, one that even Murdoch managers seemed not to hear or be able to comprehend.

Before he bought it, Murdoch had two overriding criticisms of the *Journal*: it was dull and it was slow. He would stab at the physical paper, pointing out examples of long-winded, mushy, tepid and timid stories. Its slowness, often lagging the *New York Times* (not to mention the internet), and general lack of urgency he blamed on its laborious editing and production bureaucracy. "Eleven editors, eleven editors, that's what a single story goes through," he would repeat to anyone who'd listen. (In fact, eleven was sometimes seven or nine, but his message was clear.) That was what he said he would bring to the paper, boldness and speed.

And yet, seven years in, the two things that most continued to characterise the paper, even amid good and thorough reporting, was that it was boring and slow.

The accusation that Murdoch was bound to destroy the fundamental ethos of the power turned out to be quite wrong. The real nature of that ethos – part of what produced consistently reliable, if unexciting, journalism – was incredible caution, layers of editing, ➤

Even with new captains, new staff and an apparent new culture, the *Journal* continued to ignore Murdoch

endless second guessing and a bureaucracy that restrained errant as well as distinctive voices. So strong was its instinct for institutional control that it somehow managed to override Murdoch's style and impulses – for the risky, the streamlined, and for decisions made, for better or worse, in the heat of the moment.

Everything had changed at the *Journal*, and yet everything somehow remained the same. It wasn't really a Murdoch paper at all. It remained stuck in time, a more innocent and process-conscious time. It was a grand (and grinding) newsroom, with desks inside of desks, with the old guys supervising the new, with an almost fetishistic emphasis on the careful reporting of utterly boring news. The ultimate irony here is that this system has been supported and maintained by Murdoch money. The massive Murdoch investment – by some estimates as much as \$1bn (£665m) covering losses and upgrades, on top of the billions paid for the company – maintained an infrastructure which maintains not just standards but status quo.

The cowboy atmosphere famous at Murdoch papers, the sense of cut-throat competition that Murdoch papers encourage (and that, arguably, was responsible for the hacking scandal), does not, in any real fashion, exist at the *Journal*. And, with the influx of younger (cheaper) reporters from diverse backgrounds, this arguably makes the place, save only for its regular pay cheque, one of the unhappiest or depressed places in journalism. And a confusing one too. If you have to work for Murdoch, don't you at least get to walk a bit out on the edge?

Rather, the culture at the *Journal* – one that many generations of *Journal* reporters grew up in without knowing any other – is top down, rule based, instructional and fogeyish to a fault. Very little that is surprising, clever, novel or, certainly, viral, gets through its filter, including any Murdoch flare or Murdoch baseness.

Nobody is really making news at the *Journal*; nobody is out in front. That impulse is firmly discouraged. The *Journal* carefully chews as it has always done, producing a well-digested product.

While Murdoch has not been able to much change the great middle bureaucracy and culture of the *Journal*, he has been able to change the top. This creates a sense, not a happy one in any management book, of Murdoch's boys, the insiders, versus everyone else. This too has the effect of reinforcing the status quo, because the people who could change it are so removed from it that they come to think it has already changed. In a two-tier world, the top is having fun, even if, confoundingly, the paper is still, somehow, so immovably dull.

Its greatest failure, though, involves the one thing that Murdoch wanted most of all. His dream for the *Journal* was to create the

Murdoch wanted to remake the *Journal* through his own force of will and the zeal of his loyal managers

ultimate international news organisation; not just to take on the *Financial Times* (though certainly to do that too) but to bring the world an international business voice that would dominate finance and government and reflect nothing so much as his own. When he bought the *Journal*, its once vaunted international expansion had shrunk to a kind of child's version of the paper, a few flimsy sheets available in a few hotels. Part of his pitch to the Bancroft family, a rallying cry really, was that he would be able to realise the *Journal*'s international destiny.

Alas, abroad, it is still not more than its pitiable version. It may ably cover the rest of the world for Americans, but it has hardly become an international presence. The *FT* continues in that role; even the *Guardian*, with its anti-Murdoch *raison d'être*, has taken a large piece of the international high ground. Murdoch and the *Journal*, a match that might have seemed destined for international dominance, missed this boat.

The nagging and perhaps fitting circumstance is that Murdoch bought the *Wall Street Journal* pretty much at the final moment when anybody would pay full value for a newspaper. In that sense, the sale of the *Journal* represents the newspaper business' last proud moment. After that (less than a year after he finalised the deal, Lehman Brothers collapsed), there would only be the deluge.

And yet the *Journal*, as though in an entirely parallel world, has hardly been affected by it. Many other papers in the US have either been in bankruptcy or have had vast staff reductions. All other Murdoch papers around the world live in doubt – but Murdoch, with great resolve and apparently no regrets, funds the *Journal*'s losses (they've gone as high as \$100m (£65m) a year, but are now said to be under \$50m). Even the *New York Times* tips in and out of extremis, its future wholly unclear. Indeed, the *Journal* can often seem like the only island left – for journalists, a kind of pay cheque island. Oddly, or absurdly, its staff even grows. But there seems, at this point, very little sense on anybody's part that this is an opportunity, a place to invent the new news. That may require asking too many questions about the nature of the future. Stasis is better for all.

Murdoch himself may not want to rock the boat too much either. He owns the last real newspaper, after all. So let it alone. 

Murdoch men:
Les Hinton (left) was
Murdoch's first CEO of
Journal publisher Dow
Jones, but resigned
after the hacking
scandal. Robert
Thomson (right) was
brought in to edge out
the Journal's editor
and later promoted
to head up Murdoch's
entire newspaper
division, 26 April 2010



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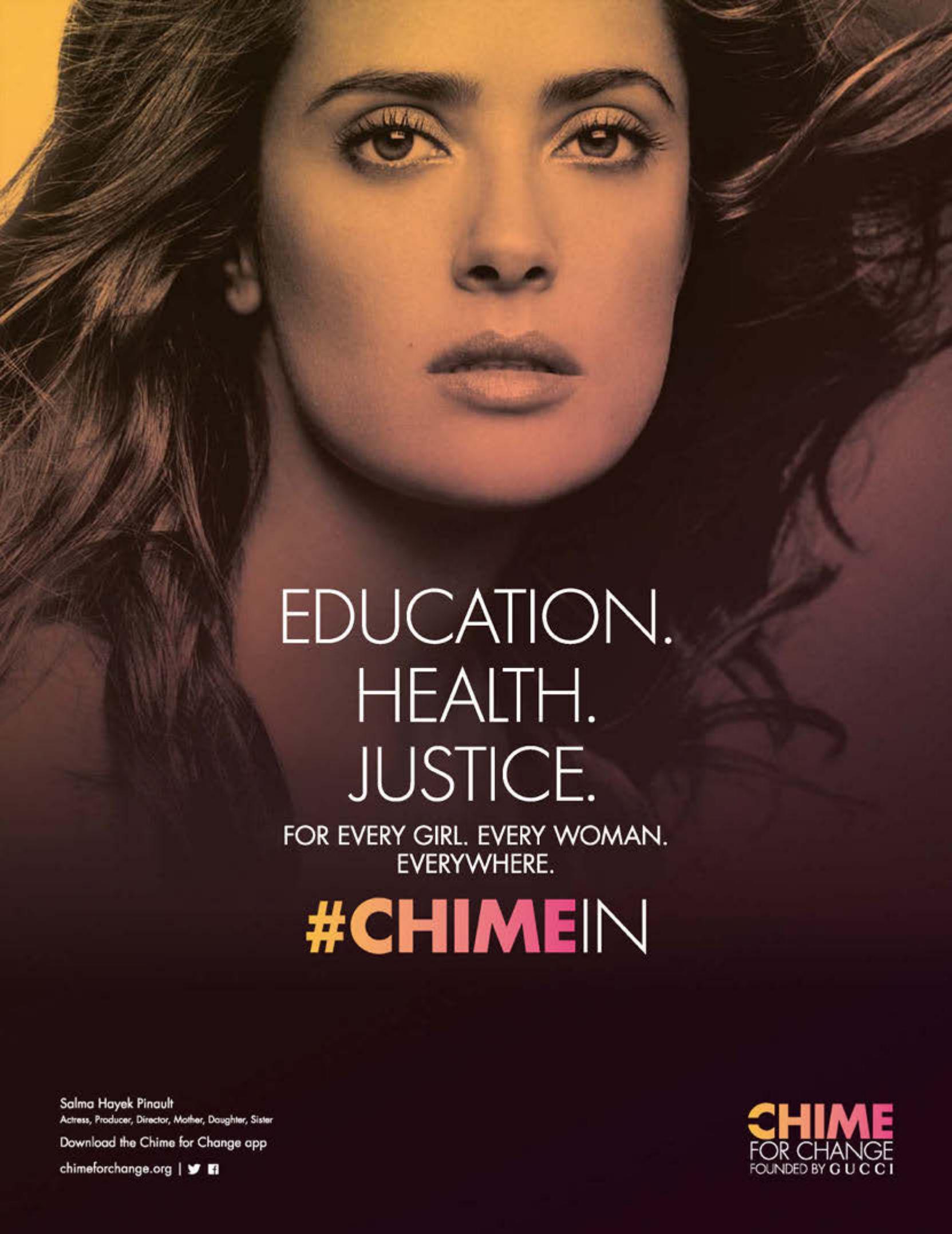
(Michael Wolff, March 2015)

► Boom Boom Boris

(Michael Wolff, February 2015)

► I'm With Stupid. No, I'm With Stupid

(Michael Wolff, January 2015)



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Sony's HDR-AZ1VR
has set a new
standard for
action cameras



THE NEW ACTION HEROES

It's no longer GoPro or nothing: a new breed of action-cams are full-HD and barely bigger than a dice; plus, want digital with your analogue? We give USB-compatible turntables a spin...

EDITED BY **CHARLIE BURTON**
& **STUART McGURK**

From Panasonic to Polaroid, GQ brings the next generation of wearable recording devices into focus

1 HDR-AZ1VR by Sony

Simply, one of the most powerful action-cams on test (60 frames per second on full-HD), the best protected (well, with the supplied protective case), the easiest user-interface, the second-lightest (63g to the Polaroid's 47g), and even has a "live view" strap-on screen. Add to that a range of fixings, and the only thing to give you pause is the price tag. Trust us, though, it's worth it.

£279. sony.co.uk

Win: Separate live-view screen; tiny but powerful

Fail: It's not cheap

★★★★★☆☆☆☆

2 HX-A500 by Panasonic

One for the specialist, the Panasonic camera is really a shooter in two parts: the (slightly cumbersome) body, complete with screen, and the cigar-like camera itself, attached by cord. It's an odd setup, but allows a relatively small camera unit to shoot in not just HD, but 4K (the only one on test). It even has direct HDMI output, but in practice, we did find its format awkward.

£297.50. At UK Digital Cameras. ukdigitalcameras.co.uk

Win: Direct HDMI output; shoots in 4K

Fail: Fairly ugly; awkward shape

★★★★★☆☆☆☆

3 Cube by Polaroid

We couldn't help but love the Polaroid Cube. Just look how bitchy it is! Remarkably, though, it's not short on oomph. Sure, there's no Wi-Fi for live screening (standard on all the others), and it has the narrowest camera angle on test at 124 degrees, but it still shoots in full 1080p HD, and can mount with either an optional clip, or – our favourite – magnetically, meaning you can just sit it on any metal surface and press record.

£90. At Amazon. amazon.co.uk

Win: Small and neat

Fail: Not the most fully functional; fixing bought separately

★★★★★☆☆☆☆

4 WG-M1 by Ricoh

The heavy-duty Ricoh provided by far the most "normal" image on test, lacking the fishbowl distortion of others, and bellying its stated 160-degree angle lens. Add to that a chassis (waterproof to ten metres, shockproof, dust-proof, probably re-entry proof) you could shoot to Mars, along with a range of clips and attachments, it's the best choice for outdoorsmen.

£167. pentaxwebstore.com

Win: Tough; least distorted image; best value

Fail: Weighing 190g, it's almost four times heavier than the Sony and Polaroid

★★★★★☆☆☆☆

The BREAKDOWN

| | Sony | Panasonic | Polaroid | Ricoh |
|--------------|--|---------------------------|-------------|-------------|
| Resolution | > 1080p | 4K | 1080p | 1080p |
| Weight | > 63g | 31g (camera), 128g (unit) | 47g | 190g |
| Camera angle | > 170 degrees | 160 degrees | 124 degrees | 160 degrees |
| Waterproof? | > 5 metres (but only with supplied case) | 3 metres | No | 10 metres |
| Shockproof? | > Yes (but only in supplied case) | No | No | 2 metres |



Launching soon



[*The Art of Technology*]

Ars Technica is the world's most influential technology website and community, providing deep analysis of the confluence of science, technology, policy and the internet.

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Sergey Brin, cofounder, Google

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1 Executive USB Portable Turntable by Crosley

Crosley sells itself on portability – this turntable sits inside a compact suitcase with built-in speakers (though it can also connect to external ones) – and old-school looks. On both counts it delivers handsomely, though we did hope it would feel less plasticky. You may not be able to shut the lid while playing music, but for a fun, inexpensive product it's spot on.

£73. crosleyradio.com

Win: Affordable; retro looks; studio-grade sound

Fail: Plasticky

★★★★★☆☆☆☆

2 RP3 by Rega

With a design that bites its thumb at anyone who calls it old-fashioned, the Rega would easily be the joint winner except one of the aspects we love about USB systems is that they usually bundle the computer ports and pre-amp into the turntable itself. Rega, however, requires putting an inconvenient "phono stage" box between deck and speakers.

£475. At harrowaudiohifi.co.uk

Win: High performance; clear sound

Fail: Extra box for USB connectivity

★★★★★☆☆☆☆

3 Essential II Phono USB by Pro-Ject

This is a brilliant turntable with a full sound, but its Achilles heel is that the clip-together mains adapter easily comes apart. Otherwise this has plenty going for it, including a minimalist design, an anti-skating system and impressive shock absorbance. The external belt-drive, however, will divide users: is this analogue at its analogue best? Or is it simply a faff?

£261. project-audio.com

Win: Fullest sound

Fail: Plug problems

★★★★★☆☆☆☆

4 Vinylplay by Flexson

A good, all-round turntable that's sold as a companion to the Sonos multi-room streaming system and has design cues to match. On the downside, the counterweight is tough to adjust and changing the platter's speed requires removing the turntable and altering the belt drive. We expect more for our money.

£330. flexson.com

Win: Sonos-compatible

Fail: Fiddly to adjust speed

★★★★★☆☆☆☆

5 TN-300 by Teac

This is the most stylish of the group and also has some nice points of difference: rubber feet on the underside of the lid prevent it slamming and making the record skip; likewise, the heavy MDF platter wards off annoying resonances. As the RPM setting is electronic, though, we'd have liked it to offer all three possible speeds rather than merely two.

£299. At AudioVisualOnline.co.uk

Win: Smart design

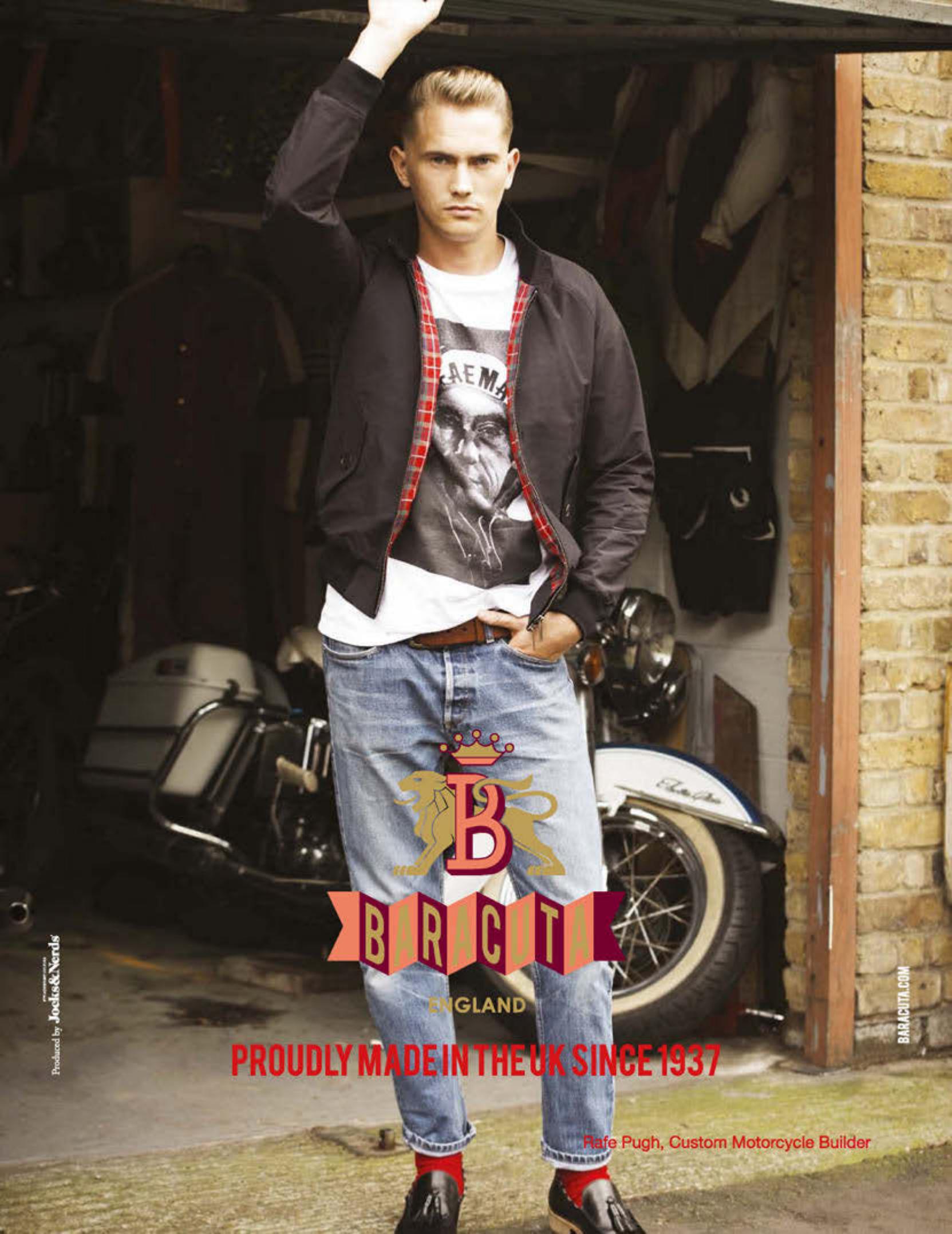
Fail: Two-speed set-up

★★★★★☆☆☆☆



The BREAKDOWN

| | Crosley | Rega | Pro-Ject | Flexson | Teac |
|------------------------|---------------------|-------------------|-------------------|-------------------|-------------------|
| Dimensions (w x d x h) | > 356 x 305 x 127mm | 445 x 360 x 115mm | 420 x 330 x 112mm | 540 x 430 x 190mm | 420 x 341 x 119mm |
| Weight | > 3.2kg | 5.6kg | 4.1kg | 4.8kg | 4.8kg |
| Number of speeds | > Three | Two | Two | Two | Two |



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You're the tops

New York hails the opening of Topman's statement store

WANT to get a personal shopper in this country? Someone to re-match your mismatches and recommend the best in-store secrets you might otherwise miss? In the UK, it's possible, but only if you're shopping at the right labels or the kind of London department store where the second language is Russian. If your budget is more high street than high-end, you're on your own. Yet that, however, is just one of the many benefits of Topshop's new New York venture, its second in the US, and by far its biggest statement of intent in conquering Manhattan menswear. Better still, it's free.

Its new flagship store – on 608 Fifth Avenue (*inset*) – is the second-largest Topshop in the world, with Topman taking up the cavernous basement floor, and some 8,900 sq ft.

GQ is taken on a tour of the space the day before it opens, to much fanfare and paparazzi excitement with brand ambassadors Cara Delevingne and actor Max Irons in attendance.

The difference between this store and its first New York outpost in SoHo – opened in 2009 – is, says Topman creative director Gordon Richardson, "They now see us as a British fashion brand, not a fashion brand that's British".

For the first store, he says, they played up to their Britishness – this was the shop, in other words, a New Yorker went to in order to be an Anglophile. Now, however, it's "a little bit more hipster". And, just as the Topman audience in the UK is getting older – "They've grown up with Topman" – so the US store will cater for those in their thirties from the get-go. Suits are its biggest sellers.

It'll also – just – be ahead of London, with new ranges being rolled out in New York ten days before our denizens get their mits on it. That may not make it worth the flight, but certainly worth the visit while you're there. **RJ** 
Topman, 608 Fifth Avenue, New York City.
us.topshop.com

Shirt, £28. Ring, £5.
All by **Topman**.
topman.com





Style SHRINK

BY ROBERT JOHNSTON



LETTER of the MONTH

+ How can I pull off wearing a double-cuff shirt – with appropriate cufflinks – in a less formal office? I recently joined a media consultancy and would like to raise the (alarmingly casual) sartorial standards, without looking like I've just stepped in from a wedding.

W Parker, Brussels

Unless it is with a dinner jacket, I have always had a bit of a problem with cufflinks, partly because I have always associated them – unfairly – with honking great Sloanes in red trousers. I am warming to them, however. One of the people who has helped change my mind is designer Alice Walsh. She worked for the likes of Sir Terence Conran before setting up her own brand, **Alice Made This**. She makes cufflinks from a turning process that is normally used to make high-tolerance parts for the aerospace industry. The results are beautifully utilitarian. Then, of course, what makes the difference is the shirt and how you wear it. For example, I am always a fan of flashing a cuff, and a double cuff can work very well underneath a black or navy V-neck. **John Smedley's** Bobby style in extra-fine Merino wool is perfect – every man should have one in his wardrobe. For this look I think it best to stick to a plain white number and I particularly like the cutaway-collared shirts by **Kilgour**. Of course, cufflinks don't mean that the shirt itself has to be stiff and boring. Italian label **Brunello Cucinelli** does a double-cuffed shirt in denim that takes the term "smart casual" to a new level.

+ At a New Year's Eve party I found myself being one of the few men not wearing a tuxedo, so I made a resolution there and then to buy myself a great one in 2015. What would you recommend? Budget is not a problem. Christian, via email

Over the years working for GQ, I have been surprised at the number of letters I have received from readers asking how they can subvert the black-tie dress code. Surprised because there are so few occasions on which men can really dress up that it seems perverse to me to rail against it rather than to seize the opportunity to look like James Bond about to give a baddie a damn good thrashing at the gaming table. It seems that the times are shifting towards my view, however, as there is a growing choice of formalwear out there, and men are rediscovering the joys of dressing up. "Budget is not a problem" must be the five most beautiful words in the English language, but in the case of dinner jackets right now there seems to be a range of great options to suit all budgets. First, work out what lapel you want – notch, peak or shawl. I tend to think that a notch lapel is a little too like a normal lounge suit, so I like a shawl collar – but this is a matter of taste. Then think colour and material. At the fun end of the market, **Topman** does a great range of super-skinny jacquard tuxedos that would be perfect for a prom – though the cut may be a little unforgiving for the more, er, mature gentleman. I have been very impressed by the renaissance of **Jaeger**



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Razor by **Böker**, £116.
At The Shaving Shack.
[shaving-shack.com](#)

+ As I'm a big fan of the traditional barber's wet shave, I am thinking of buying a cut-throat razor to try and re-create the close shave. Should I purchase a traditional straight-cut solid blade, or the disposable type now commonly favoured and used by most barbers?

Paul, via email

and the menswear collection is coming on leaps and bounds. The formalwear is particularly strong and excellent value, and a classic peaked-lapel dinner jacket is £340. Of course, today there is more to life than a plain black tux – indeed, midnight blue is proving an increasingly popular choice and it actually looks blacker under artificial lights than black does (and for a similar reason, never wear suede shoes with a dinner suit as these will look dusty). For full-on glamour I love the dark-blue monogrammed **Hardy Amies** shawl-collared tuxedo with covered buttons. The monogram was designed by former Hollywood star-turned-designer William Haines who introduced Amies to the Reagans, so it feels suitably glamorous.



Tuxedo, £795. Shirt, £125. Bow tie, £65. Pocket square, £19. Slippers, £250. All by **Hardy Amies**. [hardyamies.com](#)

Faconnable
— FRENCH RIVIERA —



than £10 rather than more than £100, so if you do decide that it isn't for you after all then it wouldn't be a disaster. He warns that it is a steep learning curve from a multi-bladed cartridge razor. They also don't require any maintenance, making life a lot easier. Gibbens recommends starting off with a shavette such as **The Bluebeards Revenge** (The Shaving Shack's own brand). In the courses that the Shaving Shack runs – which are mainly aimed at professionals, though there is no reason why you couldn't attend as a man who simply wants to shave himself – you would be taught with a disposable blade for health and safety reasons. If you decided that this is the shaving life for you, you can then invest in a straight blade. Gibbens recommends the **Boker** or **Dovo** brands, both from Solingen in Germany, perhaps the most famous manufacturing centre for blades on the planet.

To learn more about how to shave with a cut-throat razor in the first place you should check out the film *The Bluebeards Revenge* produced with barber Dan Gregory on YouTube. Paul also asks whether it is better to sharpen the blade with a strop or a hone. A strop is a leather strap that helps to straighten and polish a blade after each use, whereas a hone is a stone that sharpens the blade when the strop is no longer sufficient, so both should be used. Of course, before wielding a potential deadly weapon around your Adam's apple it is a good idea to get yourself some training. The Bluebeards Revenge organises a number of courses around the country with training partners and you can find details online at bluebeards-revenge.co.uk.

Submit your questions to our style guru: styleshrink@condenast.co.uk

The author of our Letter Of The Month will receive a stylish black and rhodium Townsend fountain pen worth £190 from **Cross**. Cross is the maker of quality writing instruments and has a range of distinctive lifestyle accessories. cross.com



486 Parallelo by Marc Newson by **Beretta**, £17,950. beretta.com. Inset: Marc Newson (left) with Franco Beretta

GO LUXURY

Sharp shooting

When iconic designer Marc Newson met firearm mogul Franco Beretta, they had a new target – to create the ultimate modern side-by-side, says **Nick Foulkes**

OURS is the age of the specialist, which is why I like designer Marc Newson, because he refuses to be bound within the confines of one genre. He has designed more or less everything: furniture; watches; taps; airport lounges; cars; spacecraft; yachts; and, of course, the Apple Watch. However, until recently, he had not designed a gun, but then he met Franco Beretta.

Franco's family firm has been making firearms in Italy for almost as long as people have been shooting guns. However, while Beretta's roots reach back to the early years of the 16th century, Franco likes to keep an eye on the future. So although the basic principle behind the firearm remains unaltered, at Beretta the methods of manufacture and the nature of the factory put one more in mind of a research laboratory.

But this modernity is balanced by a respect for tradition. Thus, the Beretta SO10, the brand's pinnacle product, benefits from all the progressive manufacturing methods and expertise of metallurgists, ballisticians, engineers and so forth; while also exhibiting all the characteristics of a classic sidelock shotgun – hundreds of hours of hand engraving, concealed screws, beautifully blued barrels and exquisitely figured, hand-checkered, walnut stock and forend.

The SO10 is an over and under, but if you are an aficionado and live in Britain the chances are you grew up using a side-by-side. So it was for these people that Franco got together with Newson to create the ultimate 21st-century side-by-side after having been introduced by mutual friends.

"One of the characteristics of the side-by-side is that it has the so-called round receiver," says

Franco. "As I connected Marc with round shapes, one day I asked him, 'Marc, what about a round receiver side-by-side?'"

Newson liked the idea of the challenge of making a difference to a product that has in many respects remained unaltered in generations. He also liked the no-nonsense materials: "Steel is a material that most people think is pedestrian, but in many ways it's the most noble of all of the metals." When it came to wood, "we experimented with the idea of using other materials, but came back to using walnut because it's been tried and tested and, in fact, is the only material that can do that job."

The most striking change is to the safety catch. Ordinarily, the mechanism extends into the top of the stock at the end of a long tongue of metal; in the Newson Beretta it is totally surrounded by figured walnut; a design feature known as the wood bridge. It is a subtle difference but one that completely alters the look. Turn it over and the trigger seems to emerge from the wood.

Much of the visual attraction of a fine gun is the engraving and here the usual game scene has been replaced by something more unusual. It is as if a Japanese tattoo artist has put down his needles and picked up a burin to realise a densely engraved pattern of foliage, dragons and the occasional pheasant.

In fact, the only problem as far as Marc is concerned is that his professional schedule really gets in the way of his shooting. "I must confess I'm not really a regular shooter, but that may change now I have my own gun."  beretta.com





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'Alexander changed everything for me. Suddenly I was getting ridiculously drunk with Colin Farrell'



Top coats and tales

Actor Neil Jackson showcases soft suede, contemporary waterproofs and leather bombers guaranteed to make your wardrobe work this summer

PHOTOGRAPHS BY
CAMERON McNEE

Coat, £795. T-Shirt, £75. Scarf, £250.
All by **Gieves & Hawkes**. gievesandhawkes.com

'I was on set with Brad Pitt, Jared Leto and Angelina Jolie. It was a baptism of fire'



Bomber, £1,995. Jumper £550. Both by **Bally**, bally.com. Jeans by **Replay**, £150, replay.it. Trainers by **Berluti**, £705, berluti.com. Socks by **The London Sock Company**, £12, londonsockcompany.com. Bag by **Burberry Prorsum**, £1,495, burberry.com

IT'S a long way from Luton to Los Angeles, and Neil Jackson has had a more interesting journey than most. At school he was cast in plays such as *The Little Shop Of Horrors* and *Annie* and went on to act in the National Youth Theatre, but his real passion was boxing. So rather than Rada, Jackson studied sport at university in Cardiff and boxed competitively, earning a gold as a light middleweight in an inter-university competition.

But after a few years of boxing and supporting himself by working on the door of Cardiff clubs the allure began to fade.

"So someone suggested I should get back into acting," he says. "More specifically thanks to a few evenings singing drunken songs I was advised to get into musicals. I had no idea how to do this so I decided to write, put it on at the Fringe or something, with me in it so that agents would see me. So I wrote a musical – basically *Rocky* set to music – and recorded the music and entered it into a national competition. This brought me to the attention of the writer and director Michael Armstrong, who gave me a scholarship to his acting course."

His big break came when Oliver Stone cast him as the general Perdiccas in *Alexander*. "It changed everything for me," he recalls. "Suddenly I was getting ridiculously drunk with Colin Farrell. I was on set with Angelina Jolie, Val Kilmer, Brad

Pitt, Jared Leto and Jonny Rhys Meyers with Oliver Stone. It was a baptism of fire."

This was followed by a variety of parts on TV, including in *Blade*, where he played vampire Marcus van Sciver and as chauffeur Harry Spargo in the reboot of *Upstairs, Downstairs*. You might also recognise him as the baddie Mr Slate in *Quantum Of Solace* who is fatally stabbed in the neck by Bond in Haiti – with the obligatory cheesy joke when Bond asks it to be reported back to M, "Tell her Slate was a dead end."

Today he can be seen playing the Headless Horseman Abraham van Brunt in the TV series *Sleepy Hollow*. "Film is my first love but the beauty of TV is that it's so accessible and there is so much of it that is good. In a film you have 90 minutes to tell a story, but there is something so satisfying about building a character over the course of ten episodes."

He is now in New Zealand filming Steven Spielberg's TV fantasy drama *Lumen*. He has also written and produced two films himself and has both a TV show and a film currently in development. There are no plans, however, to revisit the musical that started it all off. "I think I have been beaten to the punch – pun intended – as the real *Rocky The Musical* actually closed last year on Broadway."

For the record, Jackson has had a lucky escape as it hit the canvas and lost a fortune. RJ



Jacket by **Hardy Amies**, £1,995. hardyamies.com
Jumper by **Raey**, £250. At matches fashion.com. Chinos by **Gant**, £150. gant.co.uk.
Shoes by **Russell & Bromley**, £245. russellandbromley.co.uk.
Sunglasses by **Persol**, £220. At David Clulow. davidclulow.com.
Watch by **Coach**, £295. coach.com

ACTION! JACKSON

EXTREME LOOKS: ANCIENTS, ALIENS AND HORSEMEN OF DEATH...



...Perdiccas in
Alexander
(2004)



...Wraith in
Stargate Atlantis
(2008)



...Abraham van Brunt
in *Sleepy Hollow*
(2013)



'There is something so satisfying about building a character over the course of ten episodes'

Mac by **Burberry Prorsum**, £1,595. burberry.com.
Jumper by **Gant**, £95. gant.co.uk.
Jeans by **Hardy Amies**, £195. hardyamies.com

ILLUSTRATION
PATRICK WAUGH



THE SUNDAY TIMES
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Grooming

Different beats

We bang the drum for **Burberry** Brit's musically minded men's fragrance

CHRISTOPHER Bailey has been having a pretty good 12 months. Back in May he was appointed CEO of Burberry, making him one of the most powerful fashion designers in the world. As well as this he won Designer Of The Year at the GQ Men Of The Year awards and has produced two of the best menswear collections of his entire career. And, last but not least, under his direction Burberry is finally becoming the beauty and grooming powerhouse it deserves to be.

The latest offering from the Burberry Brit range is Burberry Brit Rhythm For Men Intense eau de toilette. Bailey is a huge supporter of British music – indeed, he spotted George Ezra way before anyone else and the singer worked with Burberry long before “Budapest” made him a star – and, like all its fellow Brit fragrances, Intense is inspired by live music. The campaign is fronted by British musician George Barnett, drummer with These New Puritans and one-time muse of Hedi Slimane. Indeed, music sits at the heart of everything that Burberry does, from shows, events and soundtracks to the brand’s platform devoted to emerging talent, Burberry Acoustic.

The fragrance itself is both smoky and leathery – it may all sound very rock’n’roll and “nights spent in basement clubs” but it smells a lot better than that, with notes of cumin seed, tonka bean and leather. The campaign is all about leather, too, featuring Barnett and Suki Waterhouse wearing leather jackets from the Burberry Brit range, making it cool and hot at the same time. Quite an achievement... **Robert Johnston** 
£44 for 50ml. burberry.com

Tune up: Burberry's new fragrance is a medley of smoke and cumin



M POWERED

Toni & Guy's label.m hair-care range has always been a GQ favourite but now there is **label.men**, its first collection of specifically male grooming products, from shampoo to pomade. And this time we won't be sharing them. From £10.50 for 100ml. labelm.com

MyStyle

Fashion blogger and GQ.co.uk's best-dressed man **Jim Chapman** logs his most-loved and must-haves



WISHLIST

Hat

"I don't wear hats often, and that's why I want one. A lot of it is having the confidence to pull it off. This Lock & Co trilby would make my head look good." £225. lockhatters.co.uk



WISHLIST

Jacket

"Leather biker jackets, like this Burberry piece, are so easy. You can match them with a T-shirt and jeans. Leather is an investment." £2,795. burberry.com



WISHLIST

Briefcase

"I have an Aspinal Of London holdall that I use, so I'd like their matching Shadow Briefcase for travelling with all my bits of tech." £495. aspinaloflondon.com



WISHLIST

Watch

"My main watch is a Rolex, but I like this IWC Portofino Chronograph as it looks hard-wearing and the strap isn't too chunky." £5,000. At Watches Of Switzerland. watches-of-switzerland.co.uk



WISHLIST

Fragrance

"I used to have Tom Ford's Azure Lime a while ago. It smells incredible – it's fresh and layered, and not too sweet or heavy." £142 for 50ml. tomford.com

Trousers

"These Burberry trousers were a Christmas present from my fiancée. She chose well! I tend to mix and match them with a suit." £295. burberry.com



Boots

"These Russell & Bromley boots are easy to wear. They're wide around the ankle and wear well under trousers and jeans." £165. russellandbromley.co.uk

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raymond-weil.com

GQ Watches

Your finest Heuer:
The three-handed
Carrera Calibre 6
has a silver starburst
dial and a blue
calfskin strap to
match the scheme



Making a modern classic

TAG Heuer goes back to the future with new models based on some well-loved designs

FOR the past few years we have watched TAG Heuer really push the envelope technology-wise, transforming itself from a brand that people associated solely with sports watches into a *manufacture* that could claim to be on terms with the greatest names in Swiss horology.

Now, under the watchful eye of industry legend Jean-Claude Biver, the brand is in the mood to revisit some of its classics and, with a tweak here and there, reintroduce them to a new generation. And one of our "new" all-time favourites is the Carrera Calibre 6 that will be launched at the Baselworld watch fair later this month.

In keeping with the trend towards more classical, three-handed timepieces, the case is an elegant 39mm and the dial is a silver starburst with blue sub-dial and a blue flange with white minutes. To match the scheme, the piece comes with a blue pierced calfskin strap.

Meanwhile, the brand has been going wild with social media phenomenon Cara Delevingne. To announce the actress-cum-supermodel as its latest ambassador, in January TAG Heuer invited the press to the stunning Salle Melpomène in the École Nationale Supérieure des Beaux-Arts in Paris, which had been transformed into a cage for the occasion. The reason for this became clear when a fully grown lion was seen peeping out at the back. In the end, it developed stage fright so Cara appeared holding a cub instead. The effect was still enough to make grown men go weak at the knees. **Robert Johnston** **Calibre 6 by TAG Heuer, £2,550.**
tagheuer.co.uk

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Brendan Freeman
Photographer

Magnus Reid
Chef & restaurateur

Jessica Dance
Art director & set designer



Dan Hubert
Tech start-up founder

Rob Whoriskey
Illustrator

Nicomedé Talavera
Fashion designer

Joe Fournier
Nightclub entrepreneur

MOVERS & SHAKERS

CÎROC vodka celebrates emerging talent and those that have skyrocketed into the spotlight. Some of London's most creative spirits talk to GQ about their break into their profession and what it takes to truly make it



GQ meets seven of London's pre-eminent industry visionaries, set to arrive on their scene with a flourish of success

Jessica Dance

Art director

As an art director and model maker, Jessica's playful and imaginative aesthetic is at the heart of her work. Her moment of arrival was "when people started to recognise the work for a particular style", leading her to work with Hunter, Selfridges and Liberty. Jessica also brings her creations to life in the world of animation, working with director Robert Francis Müller.

How do you drink your CÎROC?

"In a White Russian in Hawksmoor"
jessicadance.com



Magnus Reid

Chef and restaurateur

Magnus, on first impressions at least, is something of an anomaly. At 25, an age where most are finding their feet in a first job, he has already opened three restaurants in London, hosted regular residency spots in Berlin's Michelberger Hotel and has recently bought an organic farm in Cambridge. "I've reached the point where I'm sure of the direction I want to go in; I've grown up," he admits. Honest and approachable, he aims to reflect his refreshing attitude onto London's food scene. "Neighbourhood restaurants would be the way to describe it. I've never opened a gimmicky or strict place. London has students, artists

'I've reached this point where I'm sure of the direction I want to go in; I've grown up'

and businessmen, so I want everyone to be included. That's the best thing."

How do you drink your CÎROC?
"Neat and on ice."
cream-shoreditch.com



Rob Whoriskey

Illustrator

Ask Rob for his best piece of advice for a young illustrator and he'll tell you: "Move to London." Want to ask him why? "London is full of people that I look up to, who were far more helpful than I'd thought they'd be. It's the mix of people in the city that make it so great." Growing up in Donegal, his upbringing set his work apart. "I could see work from America, but I couldn't understand it because I wasn't involved in it," he admits. "So I had to let my imagination fill the gaps and now I've got to that point where I've stopped messing around. It's time to do my thing."

How do you drink your CÎROC?

"In an Espresso Martini."
robwhoriskey.com



THE COCKTAILS

At your service

How to toast the ultimate celebration with CÎROC

Distilled five times and made with French grapes (instead of the traditional grain method), set your drink game apart by rustling up one of CÎROC's latest and greatest

Blue Stone

Ingredients

- 40ml CÎROC Vodka Original
- 20ml fresh-pressed lemon juice
- 10ml vanilla syrup
- Top up with soda water

Method

Shake the CÎROC Vodka, lemon and syrup and double strain into an ice-filled glass. Top up with soda.

Garnish: Dark grape
Glass: CÎROC club glass

French 76

Ingredients

- 30ml CÎROC
- 20ml lemon juice
- 10ml sugar syrup
- Champagne
- Dark grape

Method

Shake first three ingredients with ice and strain into chilled glass. Top with champagne.

Garnish: Dark grape
Glass: CÎROC coupe



Scîroco

Ingredients

- 60ml CÎROC
- 30ml fresh lime juice
- 20ml sugar syrup
- Handful of mint
- 60ml cranberry juice
- Dark grape
- Lots of crushed ice

Method

Crush mint in glass to release flavour, half fill with crushed ice and pour CÎROC and cranberry over; top with more crushed ice and garnish with mint and a grape.

Garnish: Dark grape and mint
Glass: CÎROC club glass



CÎROC Spile

Ingredients

- 50ml CÎROC
- 25ml fresh lemon juice
- 15ml cinnamon syrup
- Top with soda water

Method

Shake ingredients and strain over cubed ice into a glass. Top up with soda water and garnish with a smoking cinnamon stick.

Garnish: Smoking cinnamon stick
Glass: Highball





Brendan Freeman Photographer

"You have the opportunity to be whoever you want to be," says Brendan, a 29-year-old fashion photographer, on his love affair with London's creative boom. "There are a lot of young creatives here, so the city is constantly evolving while remaining young and cutting-edge." On the brink of releasing two of his own magazines, *Boys* and *Girls*, it's an important year for Brendan, already full of trials, tribulations and – of course – plenty of celebrations. "I'm an immensely positive person, so I try to reflect that in my work," he says. "After all, there's no plan B."

How do you drink your Cîroc?
"A Moscow Mule."
brendanfreeman.com

Nicomede Talavera Fashion designer

From Savile Row to Dover Street Market, one of London's most recognisable industries is menswear, giving young designers a springboard into new realms of possibility and

'I try and celebrate the little victories and approach every success as it comes'

exposure. For Nicomede, success was twofold: a collaboration with Eastpak and another with Topman, entitled Man. Both were inspired by an upbringing in the capital and being surrounded by the influence of the industry. "I've always had an intake of lots of different influences, which owes itself to London, from tailoring to sportswear to nostalgic moments of what I used to wear," he reveals. But, where will be Nicomede be in five years? "Hopefully just still loving what I do. If I didn't enjoy it, what would be the point?"



How do you drink your Cîroc?
"Vodka and lemonade – nice and simple."
nicomedetalavera.com

Dan Hubert Tech start-up founder

"Make an app that people use daily," says Dan, when quizzed on his best advice. Previously a creative director in advertising for 16 years, he grew restless with client work and is now CEO of his own tech start-up that he founded in 2012. It grew from strength to strength: Appy Parking now crushes the bugbears of motorists London-wide, and has recently partnered with Ford Motors. "I try to celebrate the little victories and approach every success as it comes," says Dan. "I explore new things and keep going forward. It's been two years of hard work and – finally – the planets are aligning."

How do you drink your Cîroc?
"A Martini, perched in Black's in Soho."
appyParking.com



Joe Fournier

Nightclub entrepreneur

Captaining England's basketball team and serial nightclub entrepreneurship wouldn't usually appear on the same resumé, unless you're Joe Fournier. Having also written a celebrity fitness book, Fournier now has his sights set on the international club scene, with spots in London, New York and Miami. Currently enjoying the success of Mayfair's Bonbonniere Club, celebration

is a constant workplace perk for Joe. "I grew up in Hounslow, so every day is a celebration, as it's better than the first." But how does he see himself? "I won't give up, because I want to win so badly. Before, I wanted London's best club, but now I see Bonbonniere growing to Las Vegas, Dubai and Shanghai." **How do you drink your CÎROC?** "It has to be CÎROC with soda and fresh lime." bonbonniereclub.com

THE HAUNTS

In the mixer

Create a celebration of your own with our pick of London's CÎROC-serving venues

■ Ramusake

Where: W7

Why: For that essential international touch, Ramusake specialises in a Japanese Martini with CÎROC, a drier and more floral take on the familiar dry Martini.

Order: A Japanese Martini with CÎROC

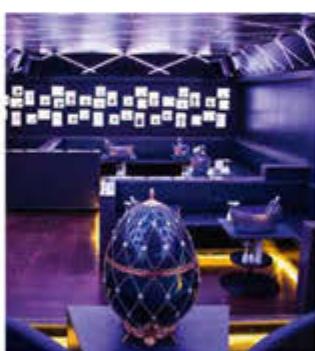


■ Bonbonniere

Where: W1

Why: One of Mayfair's most popular venues, Bonbonniere encompasses everything you'd expect in a modern venue, including – naturally – a Fabergé egg DJ booth.

Order: A CÎROC Halo with friends



■ Aqua Shard, The Shard

Where: SE1

Why: With views of the capital, this contemporary British restaurant and bar sits past the half-way point of one of London's most modern and iconic landmarks.

Order: Frosted Vines, made with CÎROC and champagne



■ The London

Where: W1

Why: A cause for celebration in itself, The London Edition prides itself on the bounds of partying patrons bursting through the doors of the Punch Room.

Order: The Hoax Martini with CÎROC



**GQ**

EDITED BY GIORGINA WALTIER

PORTFOLIO

FASHION ◆ EXCLUSIVE EVENTS ◆ GROOMING ◆ NEWS ◆ COMPETITIONS ◆ WATCHES

**1**

Camo forever
Camouflage print is now so well established that it's almost a wardrobe staple in itself. This blue bomber by Wolsey offers a slightly more subtle take on the trend. £300. wolsey.com

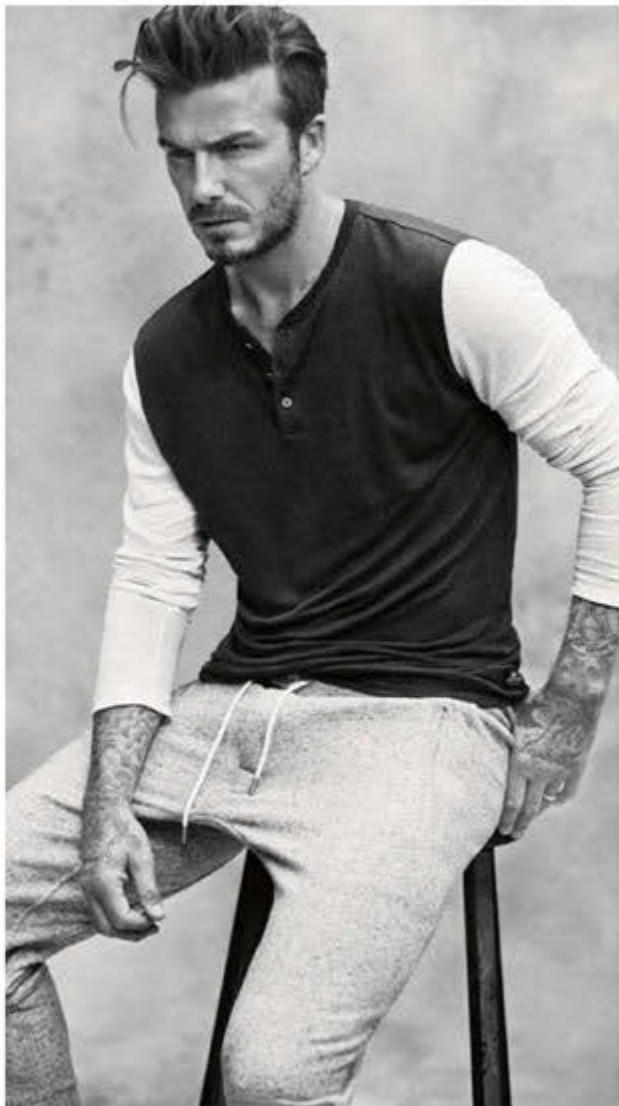
**2****Chino time**

Chinos are always a great alternative to jeans, but if you're looking for something a little bolder than classic khaki, why not try this punchy pink by Jacob Cohen? Team with a grey crew-neck sweater and white plimsolls and you're set.

£380. At harrods.com

**3****Sports luxe**

The luxury-trainer trend has been going strong for several seasons and SS15 was no exception. This patent black leather pair by Italian brand **Giuseppe Zanotti** has got the look down to a T. £450. giuseppezanottidesign.com

**4****Becks is back**

David Beckham has teamed up with high-street heroes **H&M** for his seventh Bodywear collection. Including everything from underwear to jogging bottoms and T-shirts, the collection reflects Beckham's effortless style perfectly. Shirt, £19.99. Trousers, £29.99. hm.com



6 Swedish invasion

This spring, **Whistles** has teamed up with super-cool Swedish brand Stutterheim to create two limited-edition raincoats. Available in grey and navy, the unisex outwear pieces take the humble raincoat to a whole new level. £235. whistles.com



6

Waffle wear

We may be moving into spring but – given our notoriously erratic weather – investing in a lightweight sweater is a great call. This brown waffle knit by **Massimo Dutti** looks great layered over a denim shirt. Sweater, £44.95. Shirt, £44.95. massimodutti.com



8

Print passion

Printed shirts are always a great way to make an outfit a little more exciting. This cotton floral shirt from **Atelier Scotch by Scotch & Soda** will look great worn under a grey crew-neck sweater. £100. psyche.co.uk



Q

Super satchels

Luxury satchels are big news this season and this cream leather version by **Bottega Veneta** is ticking all the right boxes. £4,015. bottegaveneta.com



7

Right on time

Gran Turismo is the latest collection from **Swatch**. Inspired by the racing-car world of yesteryear, the collection includes 18 styles. £118. swatch.com

10

Tassel toed

Along with the monk-strap shoe, the tasselled loafer is a great alternative to the more widely worn brogue. This brown leather version by British heritage brand **Crockett & Jones** will look great worn with tailoring or turned-up jeans. £375. crockettandjones.com

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Suzy Menkes, International Vogue Editor

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TALK

Burn after reading:
The six days of violence
on the streets of LA,
29 April to 4 May 1992,
fires the imagination
of novelist Ryan Gattis

MUSIC

Dorian Lynskey

ARCHITECTURE

Edwin Heathcote

ART

Sophie Hastings

SPORT

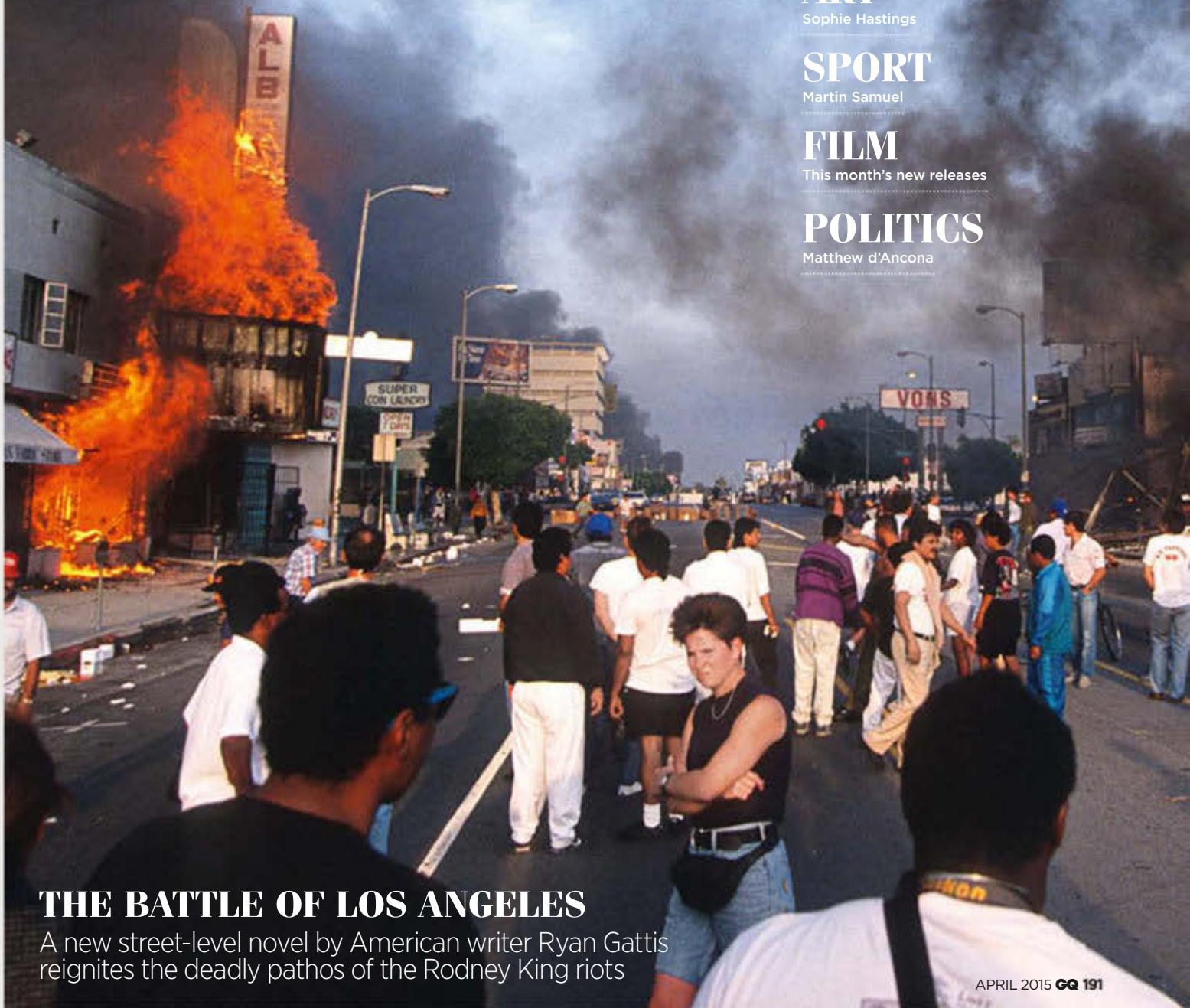
Martin Samuel

FILM

This month's new releases

POLITICS

Matthew d'Ancona



THE BATTLE OF LOS ANGELES

A new street-level novel by American writer Ryan Gattis reignites the deadly pathos of the Rodney King riots

Gangsters' paradise

Ryan Gattis' novel about the LA riots captures an all-too human world of violence and vengeance

By Olivia Cole

GQ has met Ryan Gattis and, for the record, he seems an entirely gentle and mild-mannered American novelist. He studied under Andrew Motion at UEA, grew up in Colorado and is based in LA, where he's part of a public art collective and teaches a creative writing programme; the Weinstein Company acquired rights to an earlier novel. Put it this way, Ryan Gattis has no history of being in a murderous street gang, but reading this novel set over the six days of the LA riots, with its detailed descriptions of a scalping, a "dragging" and the "quick, weak punches" of how it feels to be stabbed, you have to keep reminding yourself of that fact.

In 1992, Gattis was a kid glued to the unfolding catastrophe on TV, but in his coruscating new novel *All Involved* (*Picador*) he has imagined his way to the other side of the screen. That "hidden America" and what in the Sixties Thomas Pynchon called the "terrible vitality" of the poorest streets of Watts, in South Central, gives the adult Gattis his inspiration. Outrage at the acquittal of the police officers filmed beating Rodney King, and the six days of ensuing mayhem (53 deaths, 12,111 arrests, 2,383 injuries, 7,000 fires, and more than a billion dollars of damage) provide the context, but through the intersecting stories of 17 different characters from the streets, all of whom narrate in the first person, *All Involved* presents an entirely different story to the one we may think we know.

As Gattis notes, the figure for deaths, "fails to account for murder victims who died outside active rioting sites during those six days of curfews and little to no emergency assistance... It is possible that a number of the victims not designated as riot related were actually the targets of a sinister combination of opportunity and circumstance". Re-created in the novel, for teenage gangbangers like Big Fate, these "144 hours of lawlessness" are open season. "There are no rules now" observes one of his clique. "Every single cop in the city is somewhere else, and that means it's officially hunting season on every f***ing fool who ever got away with anything."

While the riots are often associated with the city's black gangs, there were an estimated 45,000 Hispanic gang members (called *cholos*) – almost double the 25,000 black gang



There's a riot going on: A man with groceries flees the carnage that engulfed South Central LA during six days of lawlessness in 1992

members – with a history going back to the Thirties. The title of the novel is in that Chicano parlance – "involved" means to be a member of a gang, but it's poignant too: a sly allusion to the inevitability with which the violence draws in so many. Several narrators are at the dangerous periphery of the gang activity: a nurse, a fire-fighter, a Korean high-school student sucked into his community's attempt at self-defence, and Ernesto, who works in a Tacos truck, but whose younger siblings are "involved" in Big Fate's crew.

The novel opens with a tour de force in which Ernesto narrates his own murder by members of the rival gang seeking vengeance for the crimes of his little brother. Without glamorising his subject, there's a lyricism in the vernacular and street language that makes it hard not to be moved by the teenage sister's thirst for vengeance: "I look at his face again, and I need to know whose hearts need holes to match the ones in mine."

Despite the violence of the world it depicts, there are voices that make it at times a surprisingly tender novel, too. Graffiti artist Jeremy Rubio, aka "Termite", is one of several that stands out, as does the conscience of "Clever", so called because he's studied criminology, learning how to clean up the gang's crime scenes. It's an experience he tells us, that "has me feeling like I'm two different people now. There's me the homeboy, Clever, down for whatever, and there's me the

student, Robert Rivera... I've got a wall between those sides of me now." There are also two unexpected love scenes of such delicacy that, taking place in a world of mayhem, make you wince for the unlikely future wellbeing of their protagonists.

Gattis did two years of research and interviews and while this diligence and the resulting vivid details bring to mind the American New Journalism of the Sixties and Seventies, it would be reductive to see *All Involved* simply as scrupulously researched "faction". Perhaps a better description would be "nonfiction novel", the term Truman Capote wished readers would accept for *In Cold Blood*.

The LA riots are still a wound in American history: a touchstone in any discussion of the tensions in Ferguson, Missouri, and for miscarriages of justice that echo the Rodney King case. While *All Involved* is important for the subtlety of its perspective, it's equally a powerful work of fiction. Gattis has gathered remarkable material but even more extraordinary is his feat of ventriloquism for so many different voices. That "hidden America" still exists, but many more will feel that they know something of the brutal way it works, and the ways it might be helped after reading *All Involved*. Many will also be hankering to read whatever Ryan Gattis writes next.

RECOMMENDED



- Is *The Buried Giant* (*Faber*) by Kazuo Ishiguro a rare misfire or a deceptively simply fairy tale rich in symbolic meaning? Either way, unless you have a high tolerance for its post-Arthurian setting and hobgoblins, it's very unlikely to appeal. Instead, investigate Miranda July, who has a cult following thanks to her short stories and films, and whose first full novel *The First Bad Man* (*Canongate*) is just as wild and blackly comic.... Gallant Ash is a woman disguised as a man in order to serve in the American Civil War in *Neverhome* by Laird Hunt (*Chatto & Windus*), while three more literary thrillers span the US from *Soil* by Jamie Kornegay (*Two Roads*), about a disastrous farming experiment in Mississippi, to *Beyond The Horizon* by Ryan Ireland (*Oneworld*) which retells myths of the frontier years. Finally an elegant murder mystery, *Orient* by Christopher Bollen (*Simon & Schuster*), suggests there is far more to be frightened of in Long Island than just the weekenders.

Leaders of the new school

The radical Open School East in London is heading the fight against the clichés of art education

By Sophie Hastings

The best art school can simply be a warm room," said the 85-year-old American sculptor Claes Oldenburg several decades ago. In the 21st century, his words are more apt than ever, for not only in LA, where Oldenburg lives, but in London, Suffolk, Manchester, Mexico, New York, Beirut, Alexandria, Istanbul, Palestine and, of course online, groups of people are setting up their own "warm rooms", alternative places for art students to learn, collaborate and make work, and for artists to teach.

These "mockstitutions" or "phantom establishments", so dubbed by New York-based artist and writer Gregory Sholette, are usually artist-led, offering free tuition and demanding a level of social engagement and self-direction from the students that is reminiscent of the radical atmosphere at Hornsey College Of Art in the Sixties or Goldsmiths and Glasgow School Of Art in the Nineties. Both were game-changing decades when almost everyone was on a grant and tutors rebelled as much as students. These days, art schools are run as businesses and cultural destinations, gentrifying the local area and boosting property prices; tutors grapple with spreadsheets; students think commercially; and it costs a fortune to attend. Once seen as a place to think, even to waste time creatively, attracting talent as diverse as Mike

Leigh, Malcolm McLaren, David Bowie, Jarvis Cocker, Damon Albarn, Robbie Coltrane, John Galliano and Franz Ferdinand, art school is now held to account in terms of qualifications and employability.

But the most dynamic thinkers are simply walking out. So many alternative schools have sprung up over the past ten years that Sam Thorne, artistic director of Tate St Ives and co-founder of Open School East, in London's East End, is writing a book about it. "I first noticed a shift in LA and Istanbul – there have always been pedagogic artists, but never action on this scale. Suddenly, there were loads of projects being set up by people with MAs, a real appetite among young artists to continue their education beyond the formalised art school environment."

Other recent initiatives include the Marina Abramovic Institute in New York state, which will offer artists' residencies, Turkish artist Ahmet Ogut's Silent University, a multi-lingual, nomadic institution run by refugees and asylum seekers, London-based collective Lucky PDF's School Of Global Art, and artist Ryan Gander's Fairfield International, due to open this year in Saxmundham, Suffolk.

Gander has taught at many art schools and pulled no punches in an open letter published last year,



Learning curve (from left): The art school culture that nurtured the likes of John Galliano has become more prescribed and rigid; the Silent University, run by refugees and migrants



ALSO SHOWING

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Painter Of Modern Life
Estorick Collection, London
Until 4 April.
estorickcollection.com

Nick Waplington/ Alexander McQueen: Working Process
Tate Britain
Until 17 May.
tate.org.uk

Made in China: A Doug Fishbone Project
Dulwich Picture Gallery
Until 26 July.
dulwichpicturegallery.org.uk

Modern Art In Britain: Reality Questioned
Bristol Museum And Art Gallery
Until 31 August.
bristolmuseums.org.uk

Richard Diebenkorn (1922-1993)
Royal Academy Of Arts
14 March - 7 June.
royalacademy.org.uk

Defining Beauty: The Body In Ancient Greek Art
British Museum
26 March - 5 July.
britishmuseum.org.uk

20 Years Of Collecting: Between Discovery And Invention
Zabludowicz Collection, London
30 April - 16 August.
zabludowiczcollection.com

lambasting the students he's encountered: "The most excruciating are probably the trustafarian rich kids whose security is mapped out and who enrol in an art school with the objective of meeting cultured individuals and having a sort of hobby for life. And the art student who makes a wax mould of her body... the mature student who is still obsessed with beauty and craft; and of course, the foreign student who sings the edges of photographs and stains them with tea making them look unauthentically old."

Gander's school will be residential, free and aimed at people who want to make art more than they want to be artists, a telling distinction echoed in the ideas behind Open School East. "Of the 12 associates [students] in our first year, not all would identify as artists," says Thorne. "Many had been to art school but we also took a dancer, a researcher, someone with no qualifications, and they came from all over the place – Peru, Canada, Poland and the council estate next door."

Housed in a former library and community centre with faded murals of Tin Tin, Asterix and Obelix still on the library walls, OSE is shabby, capacious and warm. Launched in 2013 by Thorne and his three co-founders, Sarah McCrory, director of Glasgow International, Laurence Taylor, a freelance producer, and Anna Colin, co-curator of British Art Show 8, OSE runs a rigorous full-time study programme, free of charge, and welcomed 80 visiting tutors last year.

Projects have included a radio course – the group still broadcasts every other Saturday – an "internet dance party" for the over-55s, a film-making club, lectures, art labs and pottery. A lunch is cooked for the associates once a week by a visiting artist because, says Thorne, "a lot of the best work happens over lunch or at the pub". Or, as artist and filmmaker Steve McQueen put it recently on Radio 4: "[art school was about]... ideas, stupid ideas, daydreaming, falling asleep, not going in sometimes, it was just wonderful, discovery, freedom."



Open School East is holding an open studio 26 - 28 March. openschooleast.org

Our pact with the red devils

Manchester United's 600 million fans have created a monster the media feed on at the expense of all else

By Martin Samuel

Louis van Gaal was on the defensive. About the formation, about Radamel Falcao, but, most of all, about the reality of life as manager of Manchester United. "I cannot observe the thoughts of the fans," he said, "because how many fans do Manchester United have?" About 600 million, it was pointed out. Van Gaal resisted the temptation to gulp. The sheer size of the place can take the best of them by surprise. In his early days, fresh down from Aberdeen, even plain old Alex Ferguson was a little unnerved. "Big club, this," he would say, surveying an organisation that was a corner shop compared to the multinational monster that Van Gaal must control.

The Dutch manager took the estimate of a fanbase roughly twice the population of the United States in his stride. His face bore an expression that said, "There you go, then... You cannot take into account 600 million opinions," with a shrug.

But we do, Louis, we do. Every morning, at the desks of newspaper and media outlets, executives gather to consider those 600 million. The sea change in modern sports journalism is not 24-hour news channels or fans' blogs or Twitter. It is the need to satisfy the followers of Manchester United. The insatiable, unending, ultimately ruinous consumption of every morsel of minutiae around Britain's biggest club. How do we mollify it? How do we monetise it? How do we stop it overwhelming all reporting of sport until every website in the land is just regurgitating titbits and twaddle in a desperate battle for clicks? Sports writers sit around at night wrestling with the Manchester United question. How far should we go in feeding this beast? Do we let one club dominate the entire news agenda?

We never used to know, you see. People bought newspapers, but what they read was something of a mystery. The industry would conduct the odd survey that tended to confirm the popularity of bingo, crosswords, the TV guide and Fred Bassett but whether anyone, while pondering the answer to 14 down, actually glanced over to the human-interest story on page 26 was the great imponderable. The internet changed that. Newspapers now know to the last reader how each item is playing, and around the world, too. So they know what sells on the sports pages, what pulls in the audience, and the advertisers, across the continents. And the answer to that is Manchester United.

Or Man Utd. Or Man U. Or MUFC. Or United. Search engines also keep a record. So we know that four or five permutations of Manchester United's name are entered more frequently than the proper title of any other football club in the country. What is going on at Queens Park Rangers? Who cares? On the net, red is the colour. So armed with this information, what would you do? If your job as editor was to generate website traffic, you would serve that need by

pumping out Manchester United stories through the day. Transfer gossip. Strong opinions. Has Van Gaal got it right? Has Van Gaal got it wrong? I've heard web experts talk about the Manchester correspondent like a pinch hitter in baseball. If traffic is slow, ask him to supply a pithy five reasons why Cristiano Ronaldo could be coming back to Old Trafford in the summer. Hey presto – instant spike. The following day, the same writer might find five reasons why Ronaldo will stay at Real Madrid. It isn't the most sophisticated market. Much of it is foreign and undiscerning. It just wants to hear about its favourite football club. The context, not so much.

Back in September after the first night of Champions League action, photographs emerged of the Manchester United players out on the town. Free from involvement in European football, a few took the opportunity to meet up at a local Chinese restaurant. By early morning, this less-than-shattering revelation was leading many websites, ahead of the real action. "United players eat special fried rice" was overshadowing the greatest club competition in the world.

The internet, like all electronic media, is a numbers game. Every FA Cup tie involving Manchester United is televised because that is where the ratings are. Radio,

too. England's final autumn rugby international against Australia was relegated to BBC Radio 5

Live Sports Extra, to make way for a bog-standard Premier League fixture between Manchester United and Hull City. You can't blame the BBC. Last season, the *Daily Mail's* website broke the news that Sunderland had fielded an ineligible player, Ji Dong-won, in four Premier League matches. Potentially, there

were huge ramifications. The numbers were dismal. It was Sunderland. No big whoop. Had that been a United story, just three paragraphs of wild speculation perhaps lifted from a Spanish newspaper, it would have driven the site for hours.

As a fan, that is what you are up against, the slow suppression of your club, your sport, as the media prioritises the 600 million. Fans of the lower division teams have always known that the media fixate on the elite, yet this is a further refinement. If you haven't noticed it yet, it is because, with no limit on web space, all the other stories are still there. But, gradually, you will be scrolling further and further down. Inch-by-inch your club will drown in this rising sea of red.

So what to do? Well, 600 million is quite a number. Surely a few won't be missed. We'll do it humanely, like badgers, but sooner or later there may have to be a cull. Either that or we'll just have to intercept Wayne Rooney coming out of Chinese restaurants. Maybe he's heard something interesting about QPR. ☺

Martin Samuel is the chief sports writer of the *Daily Mail* and the 2014 NPA Sports Writer Of The Year.



Man power: Louis van Gaal's decisions are scrutinised by legions around the world



Previews...



Question: would you like to see a 2015 update of Eighties can't-help-but-watch-it-on-Channel-Five-on-a-Sunday classic *Short Circuit*? Then this is your lucky day, as that's exactly what *Chappie* (6 March) purports to be. From director **Neill Blomkamp** (*District 9, Elysium*), *Chappie*, starring **Hugh Jackman** (above), is set in a near-future South Africa where robots are commonplace, but only humanoid robot Chappie has been given enough intelligence to give him life. Expect typical reading-really-fast montages, can-machines-live quandaries, a bombastic finale, and even – like *Short Circuit* – a clichéd Asian Techie Dude Who Cares, played by Fisher Stevens in *Short Circuit* and young Brit **Dev Patel** here. We can hardly wait.

Elsewhere, *Wild Card* (20 March) sees **Jason Statham** as a – what else? – face-kicking hardman named Nick Wild in Vegas (*Wild Card* – get it?) trying to take down the house while battling an array of cartoon baddies, swearing vengeance all the while for a heart-of-gold hooker who's been wronged. Finally, *The Hangover* has a lot to answer for, as **Unfinished Business** (6 March) sees **Vince Vaughn** and **Dave Franco** (aka the Other Franco) as business associates who go on a trip across Europe for an important deal, but soon become waylaid by a variety of unplanned stops at everything from fetish events to a global economic summit. Expect high jinks with a capital H. **SM**

The action man gets serious (again)

Liam Neeson is aiming for a Matthew McConaughey-style Oscar makeover

Liam Neeson has a very particular set of skills. Skills like defeating an army of Albanian gangsters despite uttering "Oof, that's nice" every time he sits down. Skills like starring in four films a year where he plays an aged cop/CIA agent/air marshall and no one noticing they're essentially the same movie. Skills that he has acquired over a long career. Skills that make him a nightmare for Hollywood know-it-all money men. But is it time he retired them?

Don't get us wrong. At GQ, we couldn't love him more. Last year, Neeson quite rightly won our coveted Editor's Special Men Of The Year award.

Yet, we can't help wonder: is it time for him to do a McConaughey? Is he due... a Neesonaissance?

For Matthew McConaughey and romcoms, read Liam Neeson and action thrillers such as *Taken*. He's sublime in them, they're box-office catnip, and he brings a gravitas so sorely lacking in today's grinning comic-book kids. But we all know he can do so

much more. Look at early Neeson: a forlorn lover in Woody Allen's *Husbands And Wives*, a barnstorming Irish revolutionary in *Michael Collins*, a sublime, dialed-down Oscar-winning turn in *Schindler's List*. His gifts are not in doubt. Steven Spielberg even offered him the role of Lincoln before Neeson eventually stood aside for Daniel Day-Lewis.

And the signs show that the Neesonaissance is on the way. Granted, his film out this month is another old-man-vengeance tale (*Run All Night*), but look beyond. There's *A Monster Calls*, a hyperreal *Pan's Labyrinth*-esque drama from the acclaimed director of *The Orphanage*. Then *Silence*, from Martin Scorsese, about Jesuit priests who travel to Japan, in which he'll take top billing and which co-stars Adam Driver and Andrew Garfield, and – we're calling it – will see the Neesonaissance hit top gear. That 2016 Oscar? It's taken. **Stuart McGurk** *Run All Night* is out on 13 March.



Still Alice ★★★★

Less is Moore

In a tight Oscar race, it was no shock that Julianne Moore (above) was the runaway favourite for the Best Actress gong after her turn as a linguistics professor battling early onset Alzheimer's. Yes, this is typical award bait, but – in adapting the bestseller from Lisa Genova – it's not just Moore that's stunning here, but also the film's treatment, taking us both into the terror of losing one's self, and those around her dodging responsibility. Not exactly laugh-a-minute, but vital all the same. **sm** *Out on 6 March*.



The Water Diviner ★★

A little on the wet side

Russell Crowe's (above) first stint in the director's chair tells the story of a clairvoyant Australian farmer who visits Turkey after the First World War, searching for the bodies of his sons killed in the Battle of Gallipoli. Crowe's film, which sees him take the lead role, is earnest and well intentioned, but deathly dull. The tone veers wildly from syrupy sentimentality to gritty war scenes to the downright wacky (Crowe teaches Turks to play cricket!), resulting in a bizarre, unfocused mess. **Ben Travis** *Out on 3 April*.



Dior And I ★★★★

Under new-look management

There are more hazardous environments in which to make a documentary, but probably few trickier than a French fashion house inducing its latest designer, Raf Simons (above), on the eve of Paris couture week. Director Frédéric Tcheng's seemingly unlimited behind-the-scenes access (Dior boss Sidney Toledano and owner Bernard Arnault both feature) means there can be no better introduction to the inner workings of contemporary fashion than this. **Bill Prince** *Out on 27 March*.



The Face Of An Angel ★★

Cara chameleon

The Amanda Knox trial is the inspiration for Michael Winterbottom's latest venture. Daniel Brühl (above) plays a filmmaker who heads to Italy and into the Italian media circus surrounding an attractive murder suspect, Jessica Fuller (Genevieve Gaunt). But what starts as an interesting insight into a salacious story becomes plodding, though Brühl has a strong supporting cast including model Cara Delevingne (above) in her first major acting role. **Anna Smith** *Out on 27 March*.

Killing us softly with her song

A trio of diverse and dextrous albums showcase a golden age for female singer-songwriters

By Dorian Lynskey

When you start writing about music, you usually go through a naive phase when you think forced synonyms for musicians are a good idea. Then, very quickly, some helpful editor tells you they're not. A guitarist is under no circumstances a "fretmeister" or an "axe-wielder". A drummer is never a "skin-thumper". Someone who plays keyboards is not a "keyboard merchant", unless they buy and sell instruments, or a "keyboard wizard" unless they possess magical powers.

I wish there were an acceptable alternative for "singer-songwriter", that quaint hyphenate that made a useful distinction back in the early Sixties but these days tends to imply an acoustic guitar, a stool and an earnest disposition. Yet the other options are worse. "Troubadour" suggests some merry minstrel carrying his lute over hill and dale rather than headlining Shepherd's Bush Empire and recording cover versions for John Lewis commercials. If you're a woman, you become a "songstress" or "songbird": a delicate wisp of a thing with a voice as clear as an angel's sigh. They're all horrible.

California's Jessica Pratt is ominously described by her label as both a "songbird" and a "scribe", but don't let that put you off. Her second album, *On Your Own Love Again* (*Drag City*), has the eerie magic of a recently unearthed private-press folk record from 1970 – file it alongside cult favourites such as Linda Perhacs, Karen Dalton and Vashti Bunyan. The words are deliciously cryptic, the melodies addictive, the mood timeless rather than retro. Mostly, Pratt just uses a voice and a guitar but sometimes idiosyncratic talent turns up in the most outwardly conventional attire.

I've learned that lesson from sorely underestimating Laura Marling's potential. Unwowed by her milky 2008 debut *Alas, I Cannot Swim*, I assumed that she was indulging in some lightweight folk cosplay like her friends Mumford & Sons and Noah & The Whale, and didn't pay enough attention until her fourth album, 2013's *Once I Was An Eagle*. More fool me. She matured fast, each record better than the one before. Her songs

grew brambly and strange. On the weighty, urgent *Once I Was An Eagle* she picked through the guts of a relationship, her fingernails grimy with blood and dirt. It sounded like it would be her masterpiece.

Short Movie (*Virgin EMI*), however, is yet another forwards leap. Marling has talked recently about having an existential crisis, juking a whole album and wondering whether to give up music for literature before finding a new direction. Hence *Short Movie* is darker and more diverse than *Once I Was An Eagle*, which merged different songs into long, recursive suites. Folk-rock's still central but the punchy New York story "False Hope" recalls PJ Harvey's *Stories From The City, Stories From The Sea* and when she snaps, "Did you think I was f***ing around?" on "Don't Let Me Bring You Down", you get a taste of Lou Reed's casual venom. There's no small talk or obfuscation in Marling's work. She cuts to the quick.

She also projects an uncanny self-assurance and precocious wisdom that remind me of Bob Dylan or Joni Mitchell at a similar age. Although much is made of Marling's youth – she is still only 25 – she always sounds like the oldest soul in the room. On the mordant "Strange", that voice infused with a smoky cackle, she

Strings attached: Australian songwriter Courtney Barnett tackles serious themes with a wry and original sensibility



ALSO NOTED



Madonna
Rebel Heart
(Interscope,
above)

Madonna enlists Kanye West, Diplo and Avicii on this schizoid exploration of her reputation as both a romantic and provocateur. The resilient love songs are terrific; the "bad bitch" posturing less so.

Björk
Vulnicura
(One Little Indian)
On her barest, rawest album yet, the art-pop auteur maps a devastating break-up with fearless clarity and austere beauty. There's nowhere to hide.

Noel Gallagher's High Flying Birds
Chasing Yesterday
(Sour Mash)

Too often, Noel plays to type as custodian of stolid Real Rock Values, but when he indulges his psychedelic streak ("Riverman", "The Right Stuff") he outdoes himself.

offers life lessons to an older man and it doesn't sound presumptuous. Marling herself denies the old-soul label, saying, "I'm not. I just have a deep voice and a stern face," but her songs tell a different story.

Like her last album, *Short Movie* wanes in intensity towards the end. I prefer her when she's flinty and astringent, fixing the listener with a hard stare. But it is the fifth album in a row that proves there is more to Marling than you thought: an extraordinary accomplishment.

The Australian singer-songwriter Courtney Barnett could hardly be more different. She's the first person in about 20 years to be widely labelled a slacker, because she plays catchy, dog-eared indie-rock songs that make mundane incidents strange and hilarious in the manner of Lorrie Moore stories or *Portlandia* sketches. Following two EPs, collected under the title *A Sea Of Split Peas*, her debut album *Sometimes I Sit And Think, And Sometimes I Just Sit* (*House Anxiety/Marathon Artists*) contains songs about house-hunting in the suburbs, flirting at the swimming pool and staring at a crack in the ceiling, each one finding the profound within the trivial.

Barnett's a sharp thinker who masquerades as a fuzzy one. Her rangy, stream-of-consciousness delivery approximates the sound of a racing brain, but its ad-hoc quality conceals painstaking craft. She's expert at rejuvenating clichés ("I wear my heart on my sleeve/It's harder in the winter") and poetic flourishes. On "Dead Fox", roadkill is "a possum Jackson Pollock painted on the tar"; on "Elevator Operator", a rooftop is relaxing because "the wind's the only traffic you can hear". Every song is animated by nervous, unpredictable wit. In her breakthrough single "Avant Gardener" she turned the trauma of an allergy-induced anxiety attack into a blackly comic anecdote.

Barnett's wry perspective also involves a heavy dose of self-deprecation. On the manic "Pedestrian At Best" she warns, "Put me on a pedestal and I'll only disappoint you." I respectfully disagree. I doubt there'll be a singer-songwriter record this year that's more original or full of life. ☺

The brutal truth about modernism

Nostalgia for brutalism has a bitter-sweet irony as monuments to the future are consigned to the past

By Edwin Heathcote

Brutalism is a curious candidate for nostalgia. The buildings of brutalism were almost inevitably dubbed “concrete monstrosities” by both press and public when they were new. Their surfaces became streaked and stained under leaden British clouds and the utopian experiments in creating streets in the sky and new urban landscapes were largely failures. And yet.

There has been a sudden outpouring of sentiment for an era which now seems as distant as the gothic – just as its landmarks are disappearing. As I write, demolition work is under way on Birmingham’s huge Central Library, a wonderfully distinctive inverted concrete zig-zag. Why is it that a sudden explosion of creativity, which was rarely popular even at the time and which still divides opinion fiercely, should now suddenly become the object of such affection? There have been TV programmes (Jonathan Meades’ *Bunkers, Brutalism, Bloodymindedness: Concrete Poetry* for the BBC), there are blogs, Twitter feeds and tumblr pages (F*** Yeah Brutalism, This Brutal House, among others), there are books, fanzines, architectural tours, conferences, even T-shirts and tea towels.

To understand this curious affection we need to understand what this architecture was. It was inspired largely by Franco-Swiss architect Le Corbusier (1887–1965), whose oeuvre evolved from crisp white modernist villas to sculptural concrete masses (reaching their apogee in the chapel of Notre Dame du Haut in Ronchamp and the monastery of Sainte Marie de La Tourette in Évian) which saw the architect adopt the position of an artist, using concrete to model powerful spaces and volumes. Le Corbusier’s influence was augmented by a love for the politically polemical work of the Russian constructivists of the immediate post-revolutionary period and their agit-prop architecture as an expression of a utopian new age.

The term “the new brutalism” was coined by British critic Reyner Banham (derived from “béton brut”, or “unfinished concrete”) and for about a decade from the mid-Sixties to the mid-Seventies, brutalist architecture became almost a default international style for new government buildings from Canada to Siberia via Japan and Georgia.

The most famous British examples are probably Hungarian émigré architect’s Ernö Goldfinger’s Trellick Tower in west London and the buildings of the South Bank. There was also, however, the multi-storey car park in Gateshead – which appeared in the 1971 film *Get Carter* – a building that was demolished in 2010 and replaced with a Tesco. The same architects, the Owen Luder Partnership, designed the similarly ill-fated Tricorn Centre in Portsmouth (an expressively Seventies cocktail of shopping centre, night-club and multi-storey car park) which was also demolished – this time to make way for a new car park – in 2004. In the US, Chicago’s mesmerically strange cylindrical concrete Prentice Women’s Hospital went the same way last year.

But the increasing affection for brutalist structures has led to some

success stories. Preston’s bus station, a stonking concrete megalith was saved from the wreckers last year and a huge public campaign to save the dark, dingy undercrofts of London’s Southbank Centre – which have become a kind of skateboarder heritage – from a dim rebuilding also proved successful, sending the architects back to the drawing boards.

So what has caused this turnaround? How has a style once reviled become a target for the heritage industry? Partly, I’d argue it is down to architects’ nostalgia for an era – perhaps the last – when they had power and prestige and were given the freedom to think of themselves as artists and sculptors. Brutalist buildings are fiercely independent objects.

They ignore context; they were designed for a now distinctly unfashionable vision of cities dominated by cars rather than pedestrians. They tend to turn inwards, like bunkers built against the Cold War in which they were conceived. They are also self-referential, basking in a language of avant-garde architecture – in fact their very lack of concessions to the street, the city, to public and popular taste marked them out. They were uncompromising. They were what all architects really want to do.

Yet also, paradoxically perhaps, they were symptoms of a more socialist society. Despite its avant-garde expression, brutalism emerged from the era of the welfare state. The housing blocks and arts centres, car parks and theatres which characterise it emerged from a very different idea of the civic realm than we have today. Despite their proclaimed independence, architects also love to feel they are doing something for the public good, and there is huge nostalgia for this period when social housing was taken as seriously as art galleries and when libraries were being built rather than closed.

And partly it is because of distance. This political commitment, this idea of the architect as artist and the state as patron all looks hopelessly quaint now. Brutalism, the fierceness of which is inherent in its name, has been domesticated. Goldfinger’s house in Hampstead is now owned by the National Trust, his Trellick Tower appears on tea towels, coasters and cushions. The Southbank Centre – once derided by Prince Charles and the public alike – is being

seen as an exemplar of civic space and public housing is seen as a distant dream.

The result has been not only nostalgia but a cutesification of brutalism in which its architecture appropriates the position of medieval castles in historic cities – objects from a distant, utopian era, the values of which we can barely conceive. For architects, brutalism represents a lost future. For the public it represents a public past. The greatest irony perhaps is that its creators were neophiliacs, happy to destroy all in their wake to realise their visions – and actually happy to acknowledge that even their massive masterpieces wouldn’t last for ever. Except now, perhaps, some of them might.



Grey matter (from top): Ernö Goldfinger outside one of his housing blocks, Balfour Tower in Poplar, London, 1969; the inspirational Sainte Marie de La Tourette, Évian, France, by Le Corbusier, 1960

Two's company, but three's allowed

After five years of stable government, has the Con-Dem coalition brought an end to bipartisan politics?

By Matthew d'Ancona

In this long and bitter election campaign, there has been one dog in particular that hasn't barked. Much hot air has been expended warning of this or that prospective deal between party leader, and the perils it would present: as early as January, the Tories photoshopped the image of Alex Salmond alongside Ed Miliband on the threshold of Number Ten, a grisly caricature of a future Labour-led government in hock to the SNP.

David Cameron and Nigel Farage are constantly asked if there are any circumstances in which they would set aside the loathing of the past to form a coalition. The Northern Ireland parties are suddenly open to offers. Underlying all this is the presumption – a staple of every election – that coalitions are a bad thing and that the voters would be mad not to return a majority government this time. Disraeli's over-quoted dictum that "England does not love coalitions" remains orthodox.

In principle, it may be true that the electorate still prefers single-party rule. But the silent dog of 2015 is the fact that, for all the parties' rhetorical claims to the contrary, coalition does work, or at least can be made to function perfectly well with deft management and political will at the top.

The rules of campaign engagement require Cameron to denounce coalition as a constitutional form and to pose as a Conservative straining at the leash to slip the Lib Dem leash and lead a truly Tory administration. Yet, in private, the prime minister has often wondered whether an inter-party arrangement with Nick Clegg might not still be preferable to governing with a small majority, answering always to a volatile caucus of the Tory right on his own backbenches. Cameron was a young cabinet special advisor during John Major's premiership: he knows how that particular movie ends.

Naturally, it is the splits between the two parties that have captured most attention in the past five years: between Cameron and Clegg over Europe; between Clegg and Michael Gove over education; between Clegg and George Osborne over welfare cuts; over Andrew Lansley's NHS legislation; and – most bitterly – over Lords reform.

In August 2012, Tory opposition to the proposed overhaul of the second chamber prompted Clegg's most public and most lethal act of retaliation – the withdrawal of Lib Dem support for the forthcoming boundary changes in the Commons. The new constituency map was believed to represent a potential net gain of 20 seats to the Tories – perhaps enough to secure Cameron a second term. Conservative morale has never quite recovered from that trauma – the coalition's "Cuba crisis", as one senior Cameroonian described it to me.

There was always plenty of division and disagreement. What did we expect? That the bipartisan love-in of Cameron and Clegg's appearance in the Rose Garden of Number Ten on 12 May 2010 would last until the dissolution of Parliament on 30 March 2015? There have, of course, been "national governments" in the past, in wartime and before 1939, agreements within the political class to govern together as gentlemen (or to try to). But modern politics is brutally dialectical by nature. Put two of its practitioners in a room for long enough and,

however much they agree upon, however greatly they respect each other, they will end up arguing like the proverbial bald men over a comb. The tensile strength of democracy flows from argument and the conflict of ideas.

And yet the more interesting feature of the past five years is how successfully these tensions have been contained – at least within the coalition itself. In its early months, it was conventional to argue that the sheer ideological spread encompassed by its cabinet – Vince Cable on the left to Owen Paterson on the right – was simply too great to be sustainable.

Somehow, however, the structure held. The coalition did not collapse under the weight of its own contradictions. When Oliver Letwin and Danny Alexander had devised the ground rules of the new government, they had ensured that there was a hierarchy of committees and appeal courts within Whitehall to settle disputes – pre-empting the inevitable discord with a set of procedures.

But the most important "committee" by far only had two members – Clegg and Cameron – who, in advance of their weekly minuted "bilateral", would quite often have a Sunday night phone chat to sort out the important stuff in advance, away from advisors and officials. This affinity – more than a formal relationship, less than full-blooded friendship – somehow survived all the periods of inter-party mistrust and outright antagonism.

The reward has been considerable – at least when compared to the other options on offer immediately after the 2010 election. There have been big changes to the welfare and education systems. Crime is down by ten per cent. Gay couples can at last get married. The Union with Scotland was saved in last year's referendum.

Above all, the political stability provided by the coalition averted economic crisis – Osborne was struck by the levels of panic in the Treasury when he arrived – and provided a context of fiscal conservatism and monetary activism. Against this backdrop, more jobs are now being created in Britain than in the rest of the EU put together.

So much for the chaos and paralysis of coalition. Quietly, without fanfare, modern Britain has acquired a new and potentially effective form of governance, a model for inter-party government that may not work every time, but (crucially) has been shown to be workable.

In the nick of time, too: if the polls have had one lesson during this parliament, it is that the age of two-party politics has at least been suspended, and is possibly over. In contrast to the big Commons majorities of most elections between 1983 and 2005, the clear win may soon be the exception rather than the norm.

That means more bipartisan governments or even multiparty arrangements – not always, but more often than we would have thought remotely possible only a few years ago. Whether or not England loves coalitions, it had better get used to them.

@MatthewdAncona

GQ Style



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Dressing gown, shorts and slippers, Will's own. T-shirt by **Bravado**, £16. At Asos: asos.com. Socks by **Paul Smith**, £17. paulsmith.co.uk

A group of men are sitting in a blue open-top tour bus. One man in a white t-shirt is holding up a smartphone to take a selfie of the group. The bus has a large graphic on its side that reads "ULTIMATE HOLLYWOOD" in large yellow letters, with "32" below it. The background shows a cityscape with palm trees and buildings.

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32

WWW

Mr Sunshine

STORY BY **STUART MCGURK**
PHOTOGRAPHS BY **GAVIN BOND**
STYLING BY **MILES SIGGINS**



Will Ferrell is not afraid of looking stupid, but – with box-office takings of £1 billion – he's nobody's fool. And as GQ discovered when he photobombed LA, it isn't inner demons driving his genius. Cinema's most committed clown just wants to make people as happy as he is

Every day when Will Ferrell dresses, he reaches into his wardrobe and picks the next thing off the hanger. Every time, the next thing along: top, trousers, left to right, regardless of what is in there, and what mood he is in. This is partly because Ferrell is invariably in the same mood – sunny, serene, the blameless vestal’s lot – and partly because, he says, he simply doesn’t care how he’s dressed. He is often, in fairness, dressed badly. His wife will often spot him wearing colour-clash combinations no man who has dressed in daylight should be found in, and say simply, “Really?”

This routine even extends to his footwear: never the same pair twice (“Never two days in a row,” he says, grinning) and, if this is partly a case of mild OCD – “They should all get equal wear,” he says earnestly, “number one, number two...” – it’s also a larger case of not wanting anything to trouble his otherwise untroubled mind.

“It just takes the mental anguish out of having to decide what to wear.”

He will, he concedes, occasionally deviate from this practice, but only in extreme circumstances (awards ceremonies), or under extreme duress (when his wife tells him he has to). Recently, for instance, the next thing along was a Run-DMC T-shirt, except he had a “fancy event” to go to, and so, with a heavy heart, moved several hangers along from what he should have worn that day, and pulled out a suit and tie.

“So, you know, I can just about change it up... slightly.”

Wmeet Will Ferrell in New Orleans, on the set of his latest film, *Daddy’s Home*, a comedy co-starring Mark Wahlberg. He both is and isn’t the person I expect to meet. The 47-year-old is – by almost any measure – the biggest comedy star of his generation. In total, from *Old School* to *Anchorman 2*, via *Elf*, *Talladega Nights*, and the rest of an IMDb list that would comprise another comedian’s lifetime achievement award, his films have grossed more than \$1.5 billion (£1bn) worldwide. In a genre that is notoriously hit and miss, even his rare misses (lame 2005 remake *Bewitched*; the slightly baffling 2012 Spanish-language telenovela parody *Casi De Mi Padre*) are dwarfed by his conga line of hits, nearly all putting serious dents in the culture and, often, causing people to shout out things like, “You sit on a throne of lies!” (*Elf*); “I want to be on you!” (*Anchorman*); or simply “Shake’n’bake!” (*Talladega Nights* – it makes sense if you’ve seen it).

For sure, one shouldn’t expect to meet the bombastic, sexist newsreader Ron Burgundy from *Anchorman*, or the idiot-savant redneck Nascar driver Ricky Bobby from *Talladega Nights* (“He’s got two first names?”), or any of his other larger-than-life comic creations. And

yet, none of that really prepares you for the disconnect of meeting Ferrell for the first time.

You’ll shake his hand, and you’ll notice what a considered handshake it is – not weak, exactly, but almost too keenly welcoming. He’ll speak and you’ll wonder if he’s whispering for a reason, and then you’ll realise, no, this is his standard timbre. It takes a bit of getting used to, this; that a man built like a lumberjack (6ft 3in in his boots) with the head of an Easter Island statue should speak in the permanent tone of a conspiratorial confession. Or that, when he does talk, his eyes – small-set in that large head – flicker and dart, and he occasionally asks, so concerned and ever so earnestly, if he’s answering your question well enough. He says “gee” an awful lot.

And where, with anyone else, you could easily see that wardrobe story as a sign of some deep-seated neurosis or an artist’s lofty affectation, once you’ve met Ferrell, you wonder if this really is a comedian and an A-list star – a combo that practically guarantees a rainbow of egomania and issues – not just lacking in ego, but virtually devoid of one.

Judd Apatow, LA’s reigning comedy king, says he always likes to try and discover the root of his performers’ humour, some deficiency they’re forever making up for, and use it to his advantage. But Ferrell baffled him for years: “I was always trying to find the great mystery of Will. But after much investigation, I have learned that there is no great story that explains why Will is so funny.” And so he gave up. Ferrell is, he simply says, “without worries”.

And, once you think about it, you realise that could be the most interesting thing about him. Can someone – anyone – really come through this life so unscathed?

Will Ferrell grew up in Irvine, a small town in Orange County, California, in circumstances that he admits were “definitely unlike the stereotypical career of people who go into comedy”. By which he means: happy. His father was a musician, his mother a teacher. He was loved. “It was very safe, I played sports, I was popular.”

The one blip – his parents’ divorce when he was eight – was as pain-free as such a thing could be. “That was the major life event, but it wasn’t *Who’s Afraid Of Virginia Woolf?*, throwing dishes against the wall. I mean, it

was a bummer. But my parents did a great job of being friends.” His dad, he says, moved just a mile away. It wasn’t really a bad thing, he decided, as it meant having two Christmases.

At school, he was the funny one, but even this comes with a caveat, lest it be seen like showing off. “I was the funny one, but it’s not black and white, because the funny one suggests, you know, the class clown, usually a bad student, someone who’s seeking attention. I was a really good student, I actually enjoyed my schoolwork. I was more sly than obnoxious, you know? If I saw an opening, I would take advantage of it. But I wasn’t acting up... I had a great relationship with my teachers.”

The first joke he remembers was a pratfall in the third grade. Simple trick: make sure your foot is in front of you, pull the door towards you, and while it hits your toe, pretend you’ve been thwacked in the head. He remembers how thrilling it was to make people laugh “even on a small scale”.

He’d stay up each night to watch *The Tonight Show*, but turn it off if a comedian wasn’t on. He gravitated more to the surreal comedy of Steve Martin than the crafted zingers of Jerry Seinfeld: “Like, this anti-comedian comedian, he’d walk out with an arrow through his head... I just loved that. I read in one of his books that some people go with political comedy... but why not just go with instinct?”

So he went with instinct. Even while still at school, he was setting precedents for what would later become his hallmarks: a fearlessness in going with that instinct and an utter inability to get embarrassed. He would occasionally walk around school with trousers way too high, his trouser legs mid-shin, “but I would never tap anyone on the shoulder and say, ‘Look what I’m doing!’ I would just do it myself and see if anyone would notice.”

If no one noticed, he says, “I’d probably just laugh myself. You know, I’ve just been walking around 15 minutes with my pants way too high and no one noticed!”

That’s a lot of self-assurance, I say, for a kid.

“Yeah. But I always, always had this thing that it could never be too sweaty, you know? Even at a young age, I didn’t care.”

He took this fearlessness into college – and then some – when he tried to turn his entire frat house gay.

“We would have these Monday chapter meetings and I was our song chairman. Literally the only thing required is to lead the fraternity in song when you’re having a special event. For some amazing reason I convinced everyone I should give a song chairman’s report, and I suggested that the fraternity really should consider going gay.”

Needless to say, he did all this with a completely straight face.

“I had all these practical reasons. Like, you know, it would save us a lot of money in terms of parties. It would reduce our risk from a liability standpoint...” The reaction – most ➤

By any measure he’s the biggest comedy star of his generation

WILL FERRELL



Will wears T-shirt
by **Uniqlo**, £4.90.
uniqlo.com



'I knew if I got involved in comedy, no one was going to be more committed than me'

WILL FERRELL



Will wears shirt by
John Varvatos, £155.
johnvarvatos.com.
Jeans by **Uniqlo**,
£34.90. uniqlo.com

Opposite: Will
wears jacket by
Vince, £585. At
matchesfashion.com.
T-shirt by **Uniqlo**,
£4.90. Jeans by
J Brand, £185. At
[Selfridges](http://Selfridges.selfridges.com). [selfridges.com](http://Selfridges.selfridges.com). Trainers by
John Varvatos for Converse, £120.
johnvarvatos.com



Will wears suit, £585. Shirt, £129. Both by **Boss Black**. hugoboss.com. Tie, £165. Pocket square, £125. Both by **Tom Ford**. tomford.com. Shoes by **Max Verre**. At Harrods. harrods.com. Socks by **Paul Smith**, £17. paulsmith.co.uk

Above: Will wears blazer by **Paul Smith**, £730 (as part of a suit). Shirt by **Giorgio Armani**, £265. armani.com. Jeans by **Uniqlo**, £34.90. uniqlo.com. Watch by **Bremont**, £4,195. bremont.com

getting the joke, a minority who didn't and were appalled – was, he says, symbolic, "in a way, of a lot of the stuff I've done. There's a perverse pleasure in knowing that 75-80 per cent of people will get it, but knowing 20-25 per cent will not only think it's not funny, but will be like, 'That's dumb. Why would we do that? I don't get it. We hate that guy!'"

When he finally decided on a career in comedy, staying with his parents after graduation following an ill-fated stint in local news, he tried stand-up, but never liked it much. His routines were sometimes odd – one saw him open his act by singing the entirety of the *Star Trek* theme – and he never felt at home.

"I tried it for a year and a half," he says, "but I never hung out with anyone in it. [I would] drive there, do my set, drive home. It's just such a needy vibe."

But more importantly, he never liked the idea of performing on his own; his ego never required the boost. He was never, he says, "the kid who had to be reminded to pass the ball", and so it was only when he joined LA improv group the Groundlings that he finally felt at home. That soon led to being noticed by *Saturday Night Live*, and a hallowed meeting with *SNL* head honcho Lorne Michaels. He'd heard that Adam Sandler landed his part by walking into Michaels' office and attempting to hump the chair, and so, Teflon-confident as ever, Ferrell decided he would walk in with a briefcase full of fake money and, mid-meeting, open it up, slide it across the desk and say, "We can talk all day, but what really talks is money," then leave. Uncharacteristically, he bottled it twice – for that meeting and the follow-up – and so Michaels just assumed he was hiring a comedian who walked around with a large briefcase all day.

Still, once at *SNL*, being so well-adjusted meant that he stood out. Everyone liked him, thought he was nice, a lovely guy, but not funny.

"Adam [McKay], who would later become his writing partner and direct the majority of his films] always tells this story. He says, 'No one thought you were funny. Everyone thought you were a nice guy. But not funny. You know, you were a pleasant-looking guy, like the guy next door who cares. The straight guy.'"

But not funny. He remembers apologising for being normal. He'd often worry he wasn't crazy enough, or troubled enough, to really succeed in comedy, and this just seemed to prove the point.

But it didn't take long for that to change.

At the first read-through, says McKay, Ferrell killed it, nailing the three best sketches, "And I was like, holy crap, I did not see that coming. That's why he was hired. But I was like: where did that come from?"

And so nice guy Will soon developed a curious specialism: from his spot-on George W Bush (perma-squinting, frat-house foolish) to pompous interviewers (an eerie James

Lipton) via sexist love-God crooners, the nicest, happiest, sunniest, least-troubled guy ever to walk into the *SNL* studio became, over seven years, the guy who played the egomaniacs, the clueless dolts, the kind of guys for whom north was whatever way they were facing. America's favourite idiot.

Look through the roles that have made Will Ferrell famous – from his breakout 2003 hit *Elf*, in which he plays a wide-eyed human raised by elves, confused by all the bluster and half-truths of modern New York ("I just like to smile. Smiling's my favourite"), to his bellow-first-ask-questions-later walking ego Ron Burgundy ("I'm kind of a big deal... People know me... I'm very important. I have many leather-bound books and my apartment smells of rich mahogany.") and it's not hard to detect a through-line. Whether bovine and headstrong or sweetly naive, all are essentially children, screaming or pouting at a world that won't let them have their own way. More importantly, nearly all are blissfully unaware they're on differing sides of the same divide: either baffled by the salesmanship and lies of the everyday (*Elf*, *Step Brothers*, *The Other Guys*), or so saturated in it (*Anchorman*, *Zoolander*, *Talladega Nights*) that they're essentially never-ending commercials for themselves, so busy proclaiming their own greatness they never stop to wonder if it's true.

It's no coincidence, says McKay, that Ferrell grew up at a time "when an unregulated media just exploded".

"We're so saturated with marketing and media and celebrity. And he has a great sense for that bullshit, for fake language trying to pull something over you, for hype and hyperbole. He gravitates to it right away." When they're writing, McKay says, they watch commercials for hours, gleefully skewering them.

The disconnect of Ferrell specialising in egomaniacs perhaps shouldn't be surprising. Maybe it's only by lacking in ego and bombast himself that he can detect it so clearly in others: the sole sober guy at the party thinking to himself, "Jesus, these guys are drunk."

It's not a stretch, too, to see his all-American blowhards as some small satire on America itself: the self-importance, the grandiose proclamations, the essential belief everyone else is doing it wrong. His characters can't help being likeable, simply because they're

played by Ferrell. But in their own way, each is a work of ruthless satire wrapped in broad comedy clothing.

"Very purposefully they are," says McKay. "But we made a decision early on that we didn't want to do dry satire to just make the big cities laugh. In the middle of our country and in the South, they do not understand satire. We wanted this stuff to play everywhere, we wanted it to be muscular. We wanted it to grab proper laughs."

Talk to anyone – *Elf* director Jon Favreau, comedy partner Adam McKay, *Anchorman*'s Christina Applegate – and they'll tell you how uninhibited Ferrell is.

"We took a camera out with a small crew in New York, and just hit the streets," Favreau tells me. "I mean, it takes a lot of guts to be out in Manhattan on a busy day in an elf suit and start performing. A lot of the reactions from people in the movie are real."

On the *GQ* shoot, the idea was "inappropriate photobombing" in LA. This included, but was not limited to: hijacking a Hollywood tour guide in just a dressing gown and taking over the microphone ("Over there is Jennifer Aniston's house"); pretending to tattoo a baby in a tattoo parlour (the police turned up: "They thought it was real! Word to the wise, if you want to tattoo a baby, don't come to LA, they're onto it"); photobombing an Asian wedding ("That was great!"), and showing up at a dance at an old folks' home to get jiggy with the residents, the latter almost ending with a fatality when an old lady's oxygen tank ran out ("I had to break character to check she was OK").

So often has Ferrell got naked in his roles, he tells me, journalists started querying the times he hadn't disrobed, as if gypped.

"And I keep telling everyone, even those choices, it's not gratuitous."

Yet perhaps Ferrell's bravery – or, rather, his immunity to embarrassment – can most be seen in his default mode of absurdism and the need to take it further than anyone else.

Take *Anchorman*'s famous history lesson ("Discovered by the Germans in 1904, they named it San Diego, which, of course, in German means a whale's vagina...") or *Blades Of Glory* ("They laughed at Louis Armstrong when he said he was gonna go to the moon. Now he's up there, laughing at them"), each delivered with the straightest of straight faces.

But, to my mind, there's a moment during Ferrell's one-man Broadway show, *You're Welcome America*, during which he reprises his *SNL* impersonation of George W Bush to look back on his presidency, that sums him up.

He begins describing, as Bush, the time the Bush men got trapped at the bottom of a mine shaft (it's not, it's fair to say, strictly historically accurate). They are saved by the unlikely form of their mother, Barbara Bush. ➤

At *SNL* everyone thought he was 'a nice guy, but not funny'

“We heard some rocks moving,” says Ferrell pacing the stage, eyes squint, Texan accent turned up to eleven. “And outside was my mom, all *ripped* and *muscular*, throwing boulders away from the opening of the mine shaft.” Brief pause while he looks impressed, before launching into a full impression, heaving across the stage. “She then pulled us out, one by one, and placed us on a cart... and then pulled the cart, like a powerful draft horse, all the way back home, her deltoids twitching, her loins covered in a milky-white froth...” Longer pause. “It was one of the most gross and impressive things I’ve ever seen.”

Naturally, it’s just pretty funny describing a silver-haired old dear like Barbara Bush as a cross between an Ironman contestant and the Hulk. And the descriptive details – *ripped and muscular, powerful draft horse, deltoids twitching* – demand full-out guffaws. But it’s the final detail that is pure Ferrell. Her loins? Covered in a milky-white *what*? Where the hell did that come from?

“That was one of the things I knew early on,” says Ferrell. “That if I was going to get involved in comedy, no one was going to be more committed than me. It’s funny, I watched some of the later *SNLs* after I left, and there seemed to be a consciousness among the cast members of how they looked or how their hair was. I just don’t give a shit how I look. It’s just that reckless abandon, the commitment to bare all. It’s kinda like walking on hot coals. It’s not that I wasn’t afraid to take the first step. Just once I did, the coals were never that hot.”

“He loves pushing it further than you’d think it would go,” adds McKay, “and that’s a perfect example – that went three beats further than anyone thought it would, and he’s only doing it to make himself laugh.”

Ferrell’s favourite Ferrell story comes from when he was at college, and in Los Cabos, Mexico, for spring break. He was staying in a large building full of hundreds of college students, all partying and drinking and sunbathing on their communal balconies. Ferrell spent an hour calling all the rooms, pretending work was about to be done and asking them to clear the balconies. He even went around in person, knocking door to door, “pretending to be some manager character”. Soon, he’d cleared the entire building of people. “It just sums him up,” laughs McKay. “Because he’s just a college student. No one is paying him to do this. That’s Ferrell. He’s a great guy. He’s sweet. But he likes to f*** with people.”

Will Ferrell is now not just a Hollywood powerhouse, but a dotcom one, too. In 2007 he and McKay were approached to set up a comedy website: Funny Or Die. “And we both said, you know what, let’s do it out of fear, because what if someone else does it and turns it into something?”

‘It’s reckless abandon, the commitment to bare all’

Consisting of short skits (the most popular, with 82m views, sees Ferrell being berated by his drunken landlord, played by a toddler) and on-going series (Zach Galifianakis’ gloriously rude mock-interview show *Between Two Ferns*, which last year landed Obama: “That was three years in the works”), it has become a web phenomenon, a breeding ground for new TV shows and films, and is currently said to be up for sale – at a cost of \$300m (£200m).

True to Ferrell’s nature, however, even this he’s wary of. After all, there’s nothing more falsely puffed up or full of nonsense pitch-hype than dotcom valuations.

“Yeah, there’s some interest. But, you know, it went from being something that was losing money to something that’s turning a little bit of profit to cover our overheads. So when people say it’s this huge success... I don’t want to misrepresent the site, but the internet’s this wild west; it just seems if you can convince Google it needs to buy Funny Or Die for some reason, it doesn’t matter.”

This earnestness has even led Ferrell to turn down some rather large sums for sequels, notably \$29m (£19m) to do another *Elf* film, while knocking back offers to do another *Talladega Nights* (“Sony really wanted that...”), or *Step Brothers* (“but we got close”).

“I thought to myself,” he says of the *Elf* offer, “the only way I can do this is when I talk about the movie I would literally have to say, ‘I did this for the money, it’s not as good as the first one,’ and I don’t think anyone would want me to say that.”

Spend enough time with Ferrell and one thing becomes clear: he is, simply, childlike. Which is to say: not naive, but coming at everything fresh, be it freshly appalled, freshly amazed or freshly baffled. He may have three sons of his own, but adulthood barely seems to have made a dint.

When he played poker for the first time, McKay tells me, he remembers how uncomfortable Ferrell was with it – all the bluffing and lying and subterfuge. “Wow!” Ferrell said to him. “Poker makes me nervous!”

He is, Ferrell says, genuinely afraid of ghosts. When he rented a house in New Orleans to film *The Campaign* with Galifianakis, he would return home every night “looking for them”. Really? “Yeah, the person who rented it to me said many generations had lived there. And I

said, ‘So people died here?’ She didn’t answer. And I would come home and hear the moans and creaks of this old house, and I would literally say out loud, ‘Not now! I just can’t deal with this, OK?’ That was my ritual. ‘Not now!’”

On set, says his *Anchorman* co-star Christina Applegate, who played love interest Veronica Corningstone, he’s a hard man to make laugh. But when he does, he’s filled with so much emotion, he cries.

“His laugh is always with tears,” she says. “So, you know he’s laughing because he does this thing where he puts his fingers up to his eyes because he’s trying to stop the tears coming down. I mean, it looks almost painful.”

His film out this month, *Get Hard*, which sees him as a straight-laced businessman preparing for jail, will be, he says, the most R-rated (ie 18 certificate) thing he’s ever done; yet even this sounds curiously innocent when he adds, “You know, in terms of the language...”

I spend, on and off, the day with Ferrell, his voice never rising above a whisper, each question answered with such attention it’s as if he’s a student talking to teacher. As filming winds down and the light starts to fade, we talk in his trailer, in which is housed a TV showing sports that is so large it takes up the trailer’s entire side: every boy’s bedroom dream.

Just before our time is up, he tells me about a recurring dream he has, in which he hasn’t graduated from high school. It’s a typical anxiety dream, I tell him, that just means he’s worried about a future task or deadline. But the difference, as ever with Ferrell, is in the details.

He’s always back there, he says, as an adult. He imagines someone calling him up, telling him they’ve checked the records, that he’s actually two classes short of graduating, and so must go back, right now, to finish them.

“And it’s an awkward dream in a way,” he says, “because all the students are like, ‘You’re much OLDER than us!’”

Yet, in time, he says, the students begin to accept their overgrown man-child classmate. “And then,” he adds with a grin, “I join the basketball team.” And while he’s an imposter in this world – someone who doesn’t really fit, at least at first – this, he finds, he’s great at. This is his superpower from the other side.

“Because, of course,” he adds, “I’m much bigger and stronger than all these kids.” And he’s killing it, ruling this game, “dominating them”. And it’s always a happy dream in the end, he says, because he always wins. 

Get Hard is out on 27 March.



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A photograph of a wedding scene. A man in a light blue suit is captured mid-air, performing a dynamic pose with his arms raised and legs spread wide. He is shouting or laughing with his mouth open. In front of him stands a bride in a white, off-the-shoulder gown holding a bouquet of white flowers. To her right is a groom in a dark blue suit, a white shirt, and a red bow tie. They are all outdoors on a grassy lawn in front of a light blue house with a white door. Confetti is falling from above, creating a festive atmosphere.

WILL FERRELL

Will wears suit,
£585. Shirt, £129.
Both by **Boss**,
hugoboss.com. Tie,
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Ford**, tomford.com.
Shoes by **Max Verre**. At
harrods.com.
Socks by **Paul Smith**,
£17. paulsmith.co.uk

Grooming
Catherine Furness
Production Flower
Ave Production



GQ tablet extra!
See exclusive film from
the shoot on iPad and
Samsung Galaxy Tab S

IS DANNY WALLACE the ONLY MAN ON EARTH who HATES GAME OF THRONES?

The biggest television show on the planet has beautiful (and dangerous) women, dragons, giants and epic sword battles. All your friends love it. All your friends say you will love it, too. What's not to like? Well, for one writer, quite a lot, actually. GQ goes full Joffrey on the world of Westeros...

STORY BY DANNY WALLACE



Is this seat taken?
GQ's Game Of
Thrones sceptic in
the guise of Lord
Eddard 'Ned' Stark,
atop the Iron Throne
of Westeros

In 1986

or maybe 1987, I remember going round to my friend Duncan's house on a Saturday afternoon and the very worst thing possible happening. Duncan did not want to play football. Instead, Duncan pulled down a board game from the top of his cupboard and said, "Let's play this – you'll love it!"

Like an idiot, I stepped closer. Duncan wanted to play something called The Warlock Of Firetop Mountain.

"What do you have to do?" I asked, eyes bright, trying to show willing.

"You have to travel through a dungeon to open a warlock's chest," said Duncan, very seriously, and this is where I should have punched him on the nose.

But I didn't. And I stayed. And I looked at what was in front of me. A huge board. Two six-sided dice, which is one dice and six sides too many. A thick wad of paper called an "Adventure Pad" on which you were expected to write words like "Dexterity", "Stamina" and "Speed" and write numbers and do maths and take notes. There was a small plastic elf you could "be", or a bright red barbarian, or an angry-faced man with a bow.

As Duncan began to explain the rules, I was a ten-year-old boy who could suddenly sense his life ebbing away. You had to fight spiders, trolls and witches, said Duncan. You had to roll dice to collect boots, coins and swords. You might meet a wise man or fall down a hole.

"And everyone has a key!" he said, holding his tiny red barbarian aloft, arms swaying maniacally from the sheer amount of information to get across. "And if you roll a one, you're able to..."

And that is where I stopped listening, and began staring sadly at the football by the side of his bed.

Twenty-five years later, I am at home with my wife. On reflection, it is possible I am the only person ever to have played The Warlock Of Firetop Mountain to have later had a wife.

But it's April 2011, and there's a new show in town. Everyone's been raving about it. It's called *Game Of Thrones*. It's from HBO, it's based on the books of George RR Martin and people are excited.

"You've got to watch *Game Of Thrones*," they say, singling me out. "You'll love it!"

"Shall we give it a go?" I ask my wife.

We tune in. It turns out it's a fantasy show. We watch in silence as three rangers of the Night's Watch leave a big gate and find some

Wildlings and are confronted by demonic White Walkers outside the great Wall in somewhere called Westeros, or maybe it's Winterfell, and a feudal Sean Bean called Ned Stark finds a dead stag that is something to do with wolves or House Baratheon while two members of House Targaryen live in exile across the Narrow Sea and one of them – Viserys – wants to overthrow King Robert while Queen Cersei watches the Silent Sisters tend to the body of the Hand of the King, and then a blonde woman is going to be sold to the leader of a nomadic horde of Dothraki and *I don't understand or care what is happening this is all stupid*.

Why did people tell me I would love this? I don't love this! Everyone's just saying mad stuff and wandering from pillar to post talking about things that don't exist like they're in a school play written by a local madman they're indulging because he's not got long left. And any show which begins each week with 90 seconds of hovering over an intricate map of unusual foreign countries or lands or states which I'm expected somehow to make sense of – bearing in mind *these places don't exist* – is asking a little too much in my book. I haven't got time to memorise how the Targaryens relate to the Dothraki. I haven't got time to study the detailed differences between the continents of Westeros and Essos, and by the way can I say again *they don't exist and this is all based on nothing*.

What – was I supposed to have an Adventure Pad for this?

And yet this show – this modern-day Warlock Of Firetop Mountain – goes down a storm. Millions embrace it. It explodes online. *Time* magazine calls it an "epic win". It's compared favourably to universally respected

shows like *The Sopranos* and *The Wire*. Two days after it premieres, it's renewed for a second season. It goes on to win Emmys, Golden Globes, a Peabody, an American Society of Cinematographers Award and to top it all off a Best TV Show gong from *Kerrang!* magazine.

More people come up to me. "You've got to watch *Game Of Thrones*," they say. "You'll love it!"

There must be something I'm not getting. So a month later, chastened by the reviews, I try again. I settle down. I re-watch the first episode. I switch it off after 45 minutes having understood absolutely nothing.

It's me. It must be me. I mean, people love it. You probably love it. I know Snoop Dogg loves it. Seth Rogen. Madonna. Stephen King. Anna Kendrick has a *Game Of Thrones* board game. John Lydon downloads *Game Of Thrones* apps. Mark Zuckerberg has *Game Of Thrones*-themed barbecues and his friend Sean Parker reportedly spent \$10 million just on *Game Of Thrones* decorations for his *Game Of Thrones* wedding to a woman who looks like the one who's always naked in *Game Of Thrones*. He even spent \$600,000 on a big gate. I do not understand what he saw in this show that I didn't that led to him spending \$600,000 on a big gate.

The series is a juggernaut, a titan. It has captured the imagination and unwavering devotion of a legion of followers and is perhaps the new *Star Trek* in that sense. In 2012, just one episode of the show was illegally downloaded 4.3 million times, making it the most pirated show in the world.

Sounds ace! But I think it's really silly.

The problem with fantasy is it's fantasy. I cannot relate to it. I think dragons ruin everything they're in. I want real stories set in a real world. I want *House Of Cards*, I want *Boss*. Yet people regularly single me out as a *Game Of Thrones* fan to the extent that I am very often notified about exciting and exclusive *Game Of Thrones* opportunities.

"We've heard Danny is a huge *Game Of Thrones* fan," the emails usually begin, and I don't know who can be telling them this. It's almost like they're guessing. Last year, an unsolicited *Game Of Thrones* package was rushed across London to me by an urgent motorcycle courier because the PR company had heard I was a massive fan of *Game Of Thrones*. It was a *Game Of Thrones* Christmas jumper. Christmas jumpers are rarely urgent.

Then I was invited to "An Evening With *Game Of Thrones*", which was just some people sitting around in the Tower of London watching an episode of *Game Of Thrones*, because the organisers had heard I was a massive fan of *Game Of Thrones*.

I was invited to Broadgate retail estate for the launch of some talking statues, because someone from *Game Of Thrones* was going to ➤

The problem with fantasy is it's fantasy. I cannot relate to it. I think dragons ruin everything they're in. I want real stories

DANNY WALLACE

Family values:
Danny Wallace – as
Tyrion Lannister,
aka 'The Imp' – takes
his place alongside
dysfunctional
siblings Jaime and
Cersei Lannister



be there. I was approached to host a *Game Of Thrones* television programme because they thought I was a huge fan. I was asked if I could possibly turn down a trip to Ireland for a *Game Of Thrones* set visit. I kindly declined each one. And people were amazed, because people assume I must be a massive fan of *Game Of Thrones*.

The fact that you are even reading this at all is because someone at *GQ* assumed I was a massive fan of *Game Of Thrones* and asked me to write a piece ahead of the release of series five (five!).

Well, you should never assume, should you, *GQ*? Because this is what you've ended up with instead. And why do people such as *GQ* and Broadgate retail estate assume? I know precisely why. It's because I wear glasses.

If you wear glasses, people will assume you are a massive fan of *Game Of Thrones* in exactly the same way that if you wear glasses people will think your pub quiz team is going to win. People who wear glasses are seen as nerdy, knowledgeable; people who have purposely destroyed their own eyesight reading all the dot-matrix-printed rules to Warlock Of Firetop Mountain by candlelight in the woods round the back of their school because they weren't invited to the disco. People who wear glasses, they assume, know about technology. Dungeons & Dragons. Samurai swords. I was genuinely once stopped in a shopping mall in the US by a security guard who asked me if I knew how to fix his computer – just because I wear glasses. And this theory extends into the world of fantasy more than any other, because people assume that if you're short-sighted, you also like goblins. This is sexism, pure and simple, and it has to stop.

And yet... the world insists I must like it. *Game Of Thrones* is "huge." It's "breathtaking". It's "awe-inspiring".

So it is time to try again. To work out whether I might be wrong. I am sent the first four series. A neighbour tells me that to really "get" the show, I have to read the books. I place an order. When the first one arrives, I pick it up and see that it is 864 pages long. I put it down again.

But I am not unwilling. I have set aside three days – three days in which I could do many other things – to watch every single episode of a show about dragons or whatever, and in which I have absolutely zero interest. Can I make myself love one of the world's most-loved shows?

I am going to concentrate this time. Really concentrate. I put episode one in the DVD player and hit play. I keep my eyes and my ears wide open and my previous opinions in a jar in a different room. I must pay attention.

So Westeros, it turns out, is a land of seven distinct kingdoms – a land that feels the long winter will soon be upon it – and we find Ned Stark and the Stark family ruling

After eight episodes I need to talk to someone who doesn't sound like a battle re-enactment enthusiast

Winterfell, the seat of the North. And soon there is a visit from Robert Baratheon, who is the King of Westeros and owner of the Iron Throne, and it turns out Robert was meant to marry Ned's sister, but she passed away during the war, so Robert married the beautiful Cersei instead, but Cersei is sleeping with her brother Jaime, who lives in disgrace after killing a completely different king and *oh look this is far too f***ing complicated who are all these people?*

I can't do it. I can't. I could be in the garden right now. Or motor-racing. Or just watching a slug. How do people do it? How do they keep track of it all? And why for a show aimed at people who wear glasses are there no characters who wear glasses?

There are ten episodes in each series, I realise, heavily. Each one is roughly an hour. That's 40 hours I'm going to spend watching people with perfect eyesight talk about fighting without doing much fighting.

I must push on. I must like this. People tell me I'll love it. I manage an eye-watering eight episodes of series one before I need to talk to someone who doesn't sound like they're a battle re-enactment enthusiast.

"How are you going?" says my wife, concerned, as the kettle boils, the steam rising like the rolling fog of the forests of the Stormlands.

"It's not taking," I say, and then I quietly take my cup of tea back upstairs. And then I finish series one, and it ends quite well, and I really like Jerome from Robson & Jerome and he's great in this, and I'm like, "Maybe I'll just watch the first episode of series two."

Still, though, I keep wondering: who is this for? So during a characteristically lengthy sex scene, I idly google the YouGov stats for the *Game Of Thrones* television series. According to the market-research experts, people who like *Game Of Thrones* also like:

John Barrowman.

Snickers.

The governor of the Bank of England Mark Carney.

I find this a very unusual trio, and though there are other names on the list (they also like

Lord Of The Rings, Aerosmith and Griff Rhys Jones), I now feel that people think I must have strong feelings towards governor of the Bank of England Mark Carney, too.

It's starting to pick up, though, as a show. The feeling I had with Duncan in 1986 of wasting my life has begun to wane. I remain confused by who exactly relates to whom, because I'm unwilling to study a lengthy family tree or look at the little foldout *Game Of Thrones* map I've been given, because learning fake history feels like pointless homework. But what is coming through is the story of how men are brutal and cunning, while women are calculating or pliable, ruthless or playthings. I'm not sure how healthy that is.



I watch some of series two and then one or two of the DVD extras because maybe that will help, and then I go to bed. And something happens in the night.

I wake early and the first thing I think is:
I better get back to it.

Something is hatching in me.

Series two had a budget of \$69m (£45.5m), and that's strange, because they certainly didn't spend it on clothes. Slowly, over cornflakes, I realise I'm starting to learn my Ironborns from my Stormborns and my Greyjoys from my Lannisters. I push on.

Swords. Skulls. Grunting. Ladies' areas. Gentleman's agreements. Still. It's stupid.

And halfway through my 24th hour of battles and nipples and blood and ruts, I am annoyed to receive an email. I pause the DVD. It's from a television production company. They've heard I am a massive fan of *Game Of Thrones*. It reads:

"To launch the fifth season of the hugely successful *Game Of Thrones*, we are producing a special 120-minute countdown show to celebrate the 20 most-thrilling moments of the series to date. We would love to interview Danny about some of the greatest moments on the show!"

Christ. Why do people think I'm a massive fan of *Game Of Thrones*?

I dash off a quick email to decline, saying

Stormborn to be wild: Wallace, as Jon Snow, puts his life in the hands of Daenerys Targaryen



Photographs Mike Blackett; Ian Derry/Chill Media
Grooming, Abel McCrory

I don't really watch *Game Of Thrones*, and then I unpause *Game Of Thrones*, because far to the east, Daenerys Targaryen marches through the deserts having hatched the only three dragons in the world, and that's what this show has been missing all along – magic dragons! – and oh my goodness, they're going to become enormous, and I'm suddenly struck by how skilful and committed each actor is, and how well-plotted much of the action is, and how little seeds planted in series past are starting to pay off, and I'll be able to start the next series soon, and God, I fancy a Snickers, and...

Wait. What is happening here?

Stockholm syndrome: a form of traumatic bonding, in which hostages express empathy and have positive feelings towards their captors, sometimes to the point of defending and identifying with them.

I realise, ultimately, things have gone too far when in my downtime I find myself doing a BuzzFeed quiz: Which *Game Of Thrones* character are you?

But I know which one I am.

I am Theon Greyjoy, aren't I? I am a hostage. I am a captive. Subjected to 40 hours of psychological battery until I don't know who I am any more.

"Well, turns out I'm Theon Greyjoy," I say, to my wife, when I am through this trial of ice and fire. With nothing but backache to show for it, I've conquered series four, and I stand before her, inspired by the scenes I've witnessed: those of hope, and adventure, and triumph.

"I'm not sure what that means," she says.

"Oh, you've got to watch *Game Of Thrones*," I say. "You'll love it."

Maybe I shouldn't have left Duncan's house that day in 1986 cursing The Warlock Of Firetop Mountain. Maybe there is much I could have learnt from this child and his tiny red barbarian.

I cannot tell you if I will watch series five of *Game Of Thrones*, now that the memories are fading. I don't care how many people tell me that the show has reinvented the fantasy genre, or that it's fantasy for people who don't like fantasy. Maybe it's just the acceptable face of fantasy. But I can tell you that a day or two later, I picked up that book I ordered and held it in my hands. All 864 pages.

I looked at my diary, and just for a moment wondered if I could find two days to spare. And then I put that book down again, and watched *Boss*. Still. I suppose that's progress. ☺



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► **My (Other) Life As A Video Game Character** (Danny Wallace, February 2014)

► **Inside The Onion** (Danny Wallace, August 2013)

A photograph of a man with a beard and sunglasses, wearing a green tank top and blue shorts, holding a small brown dog. He is smoking a cigarette. The background is a park with trees.

chutzpa

Smoking ace:
Instagram's headline
act Josh Ostrovsky,
aka The Fat Jewish,
with his King Charles
spaniel Toast,
who has more than
160,000 followers
of her own

The Fat Jewish is comedy's first Instagram superstar. With three million followers (even though he's been banned three times) Josh Ostrovsky doesn't need a stage - he's leading a once-in-a-generation revolution with nothing more than a smartphone and precision-guided talent for the outrageous and absurd. No one is safe from this uncensored social-media mastermind. Just ask his mother...

in-gram!



STORY BY JOHN NAUGHTON



"The Fat Jew" is huge. The comic persona of Josh Ostrovsky has three million followers on Instagram, making him a worldwide phenomenon thanks to his regular posts of muffins that look like dogs, mops that look like Skrillex and pizza bikinis. His two King Charles spaniels – Toast and Muppet – have more than 160,000 and 15,000 Instagram followers respectively, the former having appeared on *Good Morning America*. The one-time journalism student, 33, has pioneered a type of comedy that calls to mind an unholy hybrid of the Jerky Boys, Howard Stern and Keith Lemon and which simultaneously embraces and ridicules social media, allowing Ostrovsky to eschew more conventional routes to comic fame, such as stand-up. A broad streak of offensiveness runs through his humour, but is undercut by his ridiculous look (notably a two-foot vertical ponytail "hairection"), constant self-mockery and calculatedly absurd stunts. And, of course, most people have never heard of him.

"Even now it's kind of hard for me to explain to an 'adult' what I do," says Ostrovsky, laughing down the line from his New York home. "If, like, I meet my aunt's friend, Rose, she's like, 'What do you do? My son is a fan of yours but I don't understand what it is.'"

What he does – from his HQ in the back room of a nail bar in Queens with his team of interns – is get hired by Virgin Mobile, as an "influencer", to sit in a bath of noodles and post the picture on Instagram, or record a reality TV series for Comedy Central where he judges a wet-T-shirt contest for pregnant women, or bring out a line of rosé wine called White Girl. "Who the f*** doesn't like rosé?" he asks. (Rosé is a recurring motif in his career, a breakthrough moment for Ostrovsky being when he was paid to attend the Cannes Film Festival and pour bottles of the stuff over himself.)

If the art of being funny on Twitter is verbal, on Instagram it's visual and The Fat Jewish – or The Fat Jew, as he calls himself – gets it. Mocking the snowstorm which failed to materialise in NYC earlier this year, he posted a picture of the city with a light dusting of

flakes and the words "NYC blizzard 2015. We will rebuild." It's a gag which earned more than 120,000 likes, supplemented with the words "This 'blizzard' makes me feel like the women I have sex with, unsatisfied after a lot of hype and four pathetic inches of soft whiteness." Two punch lines for the price of one.

The Fat Jew has been anointed the first comedy Instagram star, and with good reason. If Instagram is the new ruler of social media, The Fat Jew is its court jester. He's pitched up in the top echelon of Instagram players thanks simply to his ability to deliver fast and frequent lolz. The only people who have more followers are backed by either a record label, a film company or have Kardashian DNA.

Comedy is changing. As increasingly we live on our phones, it's there too that we laugh. And as life speeds up so too do our means of accessing comedy: if it's not fast, it's not funny. The comic *raison d'être* is speed and jokes on Instagram can make even the funniest tweet seem as modern as a Shakespearean couplet. It's no longer a question of reduced attention spans, it's a question of getting our attention or not. Instagram comedy is like the advert for the gig and the gig itself in one package.

Of course, if you don't do Instagram, you don't do The Fat Jew. His success reflects the increasingly discrete ways in which comedy is accessed today. Like the answer to a comic quadratic equation, he is both massively famous and totally unknown.

It would be a foolish person who would seek to give The Fat Jew a lesson in marketing, but might he not be even more famous but for that name?

"It's been a bit prohibitive in terms of getting work," he says, who also assumes a variety of scarcely less offensive aliases like Whitney Jewson, Fatrick Jewing, etc. "Like they're going to have me on some talk show and they call me and they're like, 'Heeeeeey, can we use your real name?' And I'm like, 'Absolutely not!'"

Breaking the name down into its component parts, he claims he has put on a lot of weight in the past year after a Puerto Rican girl accused him of not being that fat.

"I'm a big girl right now. I'm drinking things that are not meant to be drunk," he explains.

If Instagram is the new ruler of social media, The Fat Jewish is its court jester

"Like marinara. Or fondue. I'm training for my death. If I'm not in a motorised scooter by the end of 2015 then I'm really f***ing up."

And how Jewish is he?

"Once in a while I go to a synagogue to try to pick up mediocre girls," he reasons. "It's a great pick-up spot to find a girl named Rachel with low self-esteem and big hands who wants to get married. And I'm absolutely not kosher. I will make a windbreaker out of bacon and ham and then eat my own jacket. So religiously, sort of, but culturally very much so and genetically even more so. I've got all the Jewish stuff. I've got size 15 feet and my pubic hair is longer than my penis, which looks like a champagne cork. And massive amounts of unfounded anxiety. And a desire to troll and take over all media. Very Jewish. Completely f***ing Jewish."



Ostrovsky grew up in the comfortably well-off surroundings of New York's Upper West Side with his Russian-émigré radiologist father, Saul, and mother, Rebecca, a nutritionist.

"We were like super-rich, but in the most uncool way," he recalls. "We weren't buying white BMWs like Persians, we didn't have any ostriches. It was so f***ing sensible. We had the most *insane* dental plan. I could go to the dentist every day of the year for five dollars."

His recollections of childhood are characteristically idiosyncratic.

"As a child I was gay in all the best ways," he says, noting the contrast with "the gigantic retarded ape" he has become. "I was all the things that gay guys are. I would be with my mum and say stuff like, 'What is this woman wearing?' I should have had a life partner and a brownstone in Chelsea that gets great light."

Things changed when he began associating with "Dominican trannies who were dressed like cowboys" in the West Village and running with a different crowd of "deranged derelicts", most of whom were not short of money.

"Kids in New York do shit really early," he explains. "We were super ahead of the curve. So at 15, I was taking acid at the Museum of Modern Art and we didn't have any rules. And I was smoking copious amounts of marijuana."

Ostrovsky went on to enrol and be kicked out of two different colleges before settling on studying journalism at SUNY Albany, but anyone interested in the origins story of The Fat Jew should consider an Ostrovsky family dinner sometime in the early noughties.

"We were at dinner," he recalls. "And I f***ed up warned them. I said, Listen, this is what's going to happen. I'm going to become professionally ridiculous and I'm going to run the good name of this family through the mud. They were like, 'Oh he's too much! He's just so hilarious.' Well guess what? I was *not* joking, motherf***ers. I was for real. I'm going to turn all of this into a full-scale circus. I'm basically doing it to amuse myself and make money." >



Photograph Getty Images

Taking the mic:
The Fat Jewish
performs during the
Mad Decent Block
Party at Williamsburg
Park, New York,
10 August 2013

While still at college, Ostrovsky had followed through on his threat, becoming one third of the comedy rap group Team Facelift, but his promise fully reached fruition when The Fat Jewish was born. His breakthrough moment came in 2013 when he mocked New York indoor cycling fitness chain SoulCycle by re-creating their routines with a group of homeless people on a rack of Citi Bikes (Boris bikes). Building on that video going viral, he found particularly fertile comic material in the unlikely source of his mother's sex life, notably an encounter she had with the late children's author and composer of the Johnny Cash hit "A Boy Named Sue" Shel Silverstein.

"If you have sex with one of the most famous children's authors ever and you think I'm not gonna talk about it, have you ever met me?" he says, laughing. "You've known me for 30 years and you don't know that I'm definitely going to tell them that he read you a poem and you took him back to your f***ing 50-dollar-a-month apartment in 1970 and sucked him off? I'm definitely going to tell that story. You're *out of your mind* if you think I'm not."

Paging Dr Freud, perhaps, but Ostrovsky is not to be stopped, insisting that he is also "90 per cent sure" that his mum slept with the saxophonist Kenny G, based on an awkward restaurant rendezvous between the two, which he witnessed when, as Ostrovsky puts it, "my mom literally shit her f***ing pants".

"Then I told her I would probably make up some people that she slept with too," he continues. "My mum f***ed Dennis Quaid in Aruba in the Seventies. Do you know how many brown-haired women in turtlenecks Dennis Quaid had sex with in Aruba? Nobody's gonna tell me this isn't true."

Ostrovsky is equally unsparing about his

I was born out of the internet. I want people to know that I'm funny. I want it to be legendary'

own domestic arrangement, confessing that his recent marriage to publicist Katie Sturino was originally conceived as a joke.

"It was supposed to be in a forest and the minister was going to be my friend Tyrese," he recalls. "I was going to sell it to a reality show but as time went on, I thought this woman is a real human being so maybe we'll make this tasteful. But she's 12 years younger than me so I basically married a legal child. We're super European, we're way beyond swinging."

Having regular gigs interviewing musicians on the E! Channel and working for Vice, Ostrovsky enjoyed a cultish following, but it was Instagram which propelled him into his current level of fame.

"Before, it was like gothic runaway teenagers and rapey fratboys," he reasons of his changing demographic. "Instagram moved me into the centre and now it's 68-year-old divorcees, blackout drunk on white wine being like, 'We love your stuff.'"

His relationship with the social-media platform has not always been the smoothest, however, and he has been thrown off on three separate occasions.

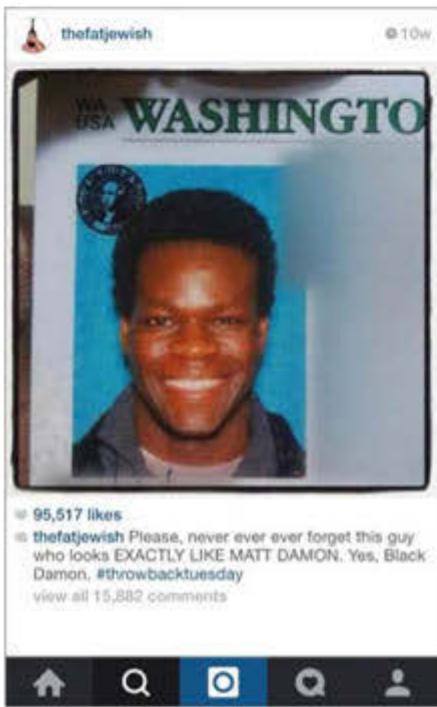
"I'm into outlandish imagery," he asserts, perhaps unnecessarily. "You know, like a giant rose shoved into a dickhole."

The first two occasions involved him posting pictures of babies and male genitalia in uncomfortably close proximity. When he was thrown off a third time, he felt aggrieved and organised a protest outside the company's offices.

"I got permitted, so you get police officers assigned to you," he recalls of the October 2013 rally. "The cops had no idea what it was about. They were like, 'Er something happened, they like took away his computer game or something.' Then they were f***ing furious that I'm taking valuable manpower because I got kicked off Instagram. I had a bullhorn and I'm screaming, 'Unchain me, set my Instagram free' and I'm wearing a big sandwich board with the whole story written out. Twenty-two minutes later, some girl came out and said, 'You're back on.' Hashtag freefatjew."

He's not looked back since, his popularity on the platform convincing him that other avenues are redundant.

"I was born out of the internet," he reflects. "The internet is where I could talk about doing funny shit or I could shoot a video where I hire prostitutes to act out movie scenes for me [notably, *Braveheart*]. Why wouldn't I have this as a video? And no disrespect to any stand-ups but why am I gonna fly to Québec to do like a set at the Chuckle Hut when I can do that? Stand-up is a real skill and it's something I know I could have done but for me it's about performance art. I want people to know that



Photographs Getty Images; Press Association; @thefatjewish

I'm funny, but more than that I want it to be legendary. And the way to achieve that is by reaching bigger numbers of people.

"I'm a little bit down on comedy in itself," he ruminates, a note of seriousness almost entering his voice. "There's a lot of people who work in stand-up and they're all talented or whatever, but you know they're all kind of *nerds*. And I don't really come from that world. I just want to get very rich and very eccentric, have a bunch of interracial babies and do ridiculous shit. I'm not as much focused on TV and movies as I am on every day there being something new and ridiculous. I just want my Wikipedia page to be awesome."

Where does he find comic inspiration?

"In terms of actual comedians, it's mainly black people," he offers, seemingly unaware of any potential offence. "I just think black people are much funnier than white people. I think their stand-up is better. They are amazing at Vines. Seriously. White people are so bad at Vines. They're like, I'm Robert De Niro cos I've got a wig on. F***ing horrible. And Jamie Foxx. His stand-up – before he became a champagne-swilling freak narcissist, which, by the way, I'm into – his stand-up was incredible. I was basically like crying blood and puking shit. I was uncontrollably barfing cos I was laughing so much."

One place where he does not find lolz aplenty is that popular UK export Monty Python. When I counter that *Life Of Brian* and some of their TV stuff is still funny, he begs to differ.

"You know what I like of theirs?" he asks. "None of it. Not one second of that has ever been funny. It's like watching *Schindler's List*, and that animation they use, the cut-outs, that shit gives me the f***ing goosebumps. Here's

122663 likes
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something that's equally funny as Monty Python: a raging fire at an elementary school."

Not that this has put him off England as a whole. While he claims to dislike Western Europe – "White girls in America have ruined it by [being] like, 'Oh, my semester abroad was so *incredible*, I just wanna go back to Barcelona'" – he finds an affinity in England, particularly "comically expensive" London, based on a summer he spent over here.

"Mayfair reminds me of home," he reflects. "I went to private school in New York, so I like being in Mayfair with a bunch of rich f***ing cokeheads and then going to East Greenbush [sic] to a rave where the ceiling's sweating, with a bunch of guys from the Congo who are fist f***ing. Plus, I love mediocre girls and you have such a reserve of them. You are sitting on a gold mine, an entire country of Fours."

So he goes on in similar vein. One of his recent stunts was to fire burritos out of a T-shirt cannon and, at times, interviewing The Fat Jew is a little like how one imagines being on the receiving end of this savoury assault might feel. Do we believe his claims to be unconcerned about success in other fields beyond Instagram? Not entirely, though his current film project, a Japanese horror in which he plays a giant baby, does not seem an obvious strategy for one courting the mainstream. Or that he has only written his forthcoming book, *Money Pizza Respect*, because if it makes the *New York Times* bestseller list he will legally change his name to New York Times Bestselling Author Josh Ostrovsky? Almost certainly not. But then in the next breath, he describes the same book as "a much much much shittier version of *Odyssey*", which is, let's be honest, original and very funny. And if his material sounds similar to something Dapper Laughs might spew out if he'd hired a writer with an IQ, here the joke definitely is on The Fat Jew.

Where his career might take him is, frankly, anyone's guess, but The Fat Jew is very much a glass overflowingly full kind of guy.

"I read an article in *Time* magazine about how by 2060 everyone is going to be interracial, with green eyes, looking exotic and beautiful," he concludes. "I understand the Antarctic is melting and the world's on fire, but it will be beautiful. And if we are all living in an eco-controlled biodome like *Elysium* in space and everyone looks like Rashida Jones then that to me sounds really f***ing excellent."



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Joe Mande

@joemande

No surprise that the **Parks And Recreation** writer, so assured on other forms of social media, is also an Instagram must-follow. He does a great stand-up routine, imagining a girl from 1993 showing you her photo album as if it were arranged on the same lines as Instagram. "That's my face, my face, my face, face face, cat, cat, cat, face face brunch, face face nails nails nails..."



Paul F Tompkins

@pftompkins

The all-round comedian, storyteller and **accomplished podcaster** has made a smooth transition on to Instagram, specialising in backstage pics and quick-witted takes on the everyday. Also, looks good in a suit.



Jerry Seinfeld

@jerryseinfeld

A recent arrival on Instagram, Seinfeld is worth following not because he's particularly prolific (he's not and that's fine by us), but because he's probably the **most connected man in US comedy** and his posts show it. Used in part as a promotional tool for his web series *Comedians In Cars Getting Coffee*, if the feed makes you watch more of these then it's been worth it.



Chelsea Peretti

@chelsanity

Best known over here for playing Gina in Channel 4's import detective comedy, **Brooklyn Nine-Nine**, Peretti (brother of BuzzFeed founder, Jonah) is a former Sarah Silverman writer who is funny, ferociously sarcastic and more glamorous than 99.9 per cent of stand-ups. Not above dog pictures, but we forgive that.



Mike Tyson

@miketyson

Not technically a comedian, but there are laughs aplenty on the former **heavyweight champ**'s feed. These mainly come in the repeated joke of Mike posing with people he meets and pretending to punch them. It's Mike Tyson pretending to punch people and occasionally holding birds. What more do you want?



Goodbye, Peeps

EL dude no more! This year will see the final series of the best – and most under-appreciated – sitcom of the past decade in the form of *Peep Show*. In tribute, *GQ* charts the show's entire history, from misery-dates to drug flip-outs to brilliant band names (Danny Dyer's Chocolate Homunculus, anyone?) Spoiler alert: they're mostly pretty miserable. **Ben Travis**



New band name!
The Hair Blair Bunch;
Spunk Bubble;
Momma's Kumquat.

Mark smokes weed at a Lazer Bowl – and bowls his shopping after seeing Sophie and Jeff ("I'm a drug user, f*** the police!").

Jez has sex with neighbour Toni... while she splits up with her boyfriend ("Maybe this is good? Maybe this kind of... turns me on?").

"That was the bad thing" – after a **bad trip**, Jez remembers Super Hans gave him a blow job.

Sophie kisses Mark – joy! But she gets his promotion – misery.

Jez gets fired from his job at a recording studio, then Toni leaves him for Super Hans. Abject misery.

Series 3

Jez agrees to marry Nancy for a visa. She ditches her own reception; Jez dances on his own.

Mark and Sophie toast their renewed friendship after Jeff cheats on her ("Bollocks to love!").

Jez's ex Big Suze is back! But she has a boyfriend. Mark punches a man who mugged him, Sophie kisses him; they're an item!

Jez and Super Hans are asked to run a pub... but Hans insists they name it "Free The Paedos"; Sophie moves to Bristol for work.

Jez tries to section Super Hans; both try to section Mark. Doctor: "You've had your fun... There'll be no more sectioning today."

"I'm poisoning my flatmate." Jez locks a sick Mark in his room to host a **magic mushroom party** and get with Big Suze.

Series 4

Sophie agrees to marry Mark after finding a ring in his bag... but after he decided not to propose. "I had to. It was checkmate."

Jez sleeps with Sophie's mum ("I'm a motherf***er. That's literally what I am."); Mark helps Sophie's dad commit arson.

Jez and Sophie kiss. He's wracked with guilt. "Maybe actually screwing each other will kind of make it, weirdly, better?"

Nancy dates a guy from work at the gym; **Jez poos in the pool**, and Mark accuses him of molestation to get him fired.

Jez works for musician The Orgazoid! Except, it turns out, the job involves giving him handjobs. "Could I start wearing a mitten?"

New band name!
Various Artists – "Just to f*** over people with iPods"

Mark meets Saz at speed-dating, says she's The One; realises she's mental, tries to kick her out, unwittingly becomes her boyfriend.

Mark gets raped by Jez's step-sister. "I'm having an orgasm against my will! Oh God, she's stolen sex off me."

Super Hans: "You've got a **bloody suitcase on wheels**. Real men don't get the Earth to help carry their luggage, mate."

New band name!
Curse These Metal Hands

Mark says Cally, Jez's band manager, is The One. Jez gets baptised at a Christian rock festival ("Everything's finally going to be OK").

Mark decides Dobby is definitely The One – then has **sex with Sophie and gets her pregnant**. Except it might be Jez's! Scandal!

Series 7

Mark throws a party to get with Dobby. Super Hans brings a snake. "Oh god, he's brought a venomous plus-one."

Jez professes his love to Elena – but her girlfriend proposes and they plan to **move to Quebec** ("This is the worst party ever").

Mark tries to drive Sophie to the hospital, but **hasn't passed his test**; Jez takes over and tries to run over Elena's girlfriend.

Jez meets Zahra. Bad news: she has a boyfriend! Good news: he's in a coma! Sophie gives birth while Mark's at KFC.

New band name!
Man Feelings; Danny Dyer's Chocolate Homunculus.

Mark kisses Dobby! ("I'm in a relationship with someone I really like. Something's going to have to go wrong.")

"I've got a f***ing grass skirt made of dicks" – Jez sleeps with his **life coach instructor**, with unforeseen consequences.

"I'm going Ewok, mate. I'm gonna Jackson Pollock these motherf***ers" – **Super Hans takes speed** while paintballing.

Jez says Dobby is The One. Takes a **paintball to the crackers** to prove it ("I'm gonna get ointment rubbed on my swollen scrotum!").

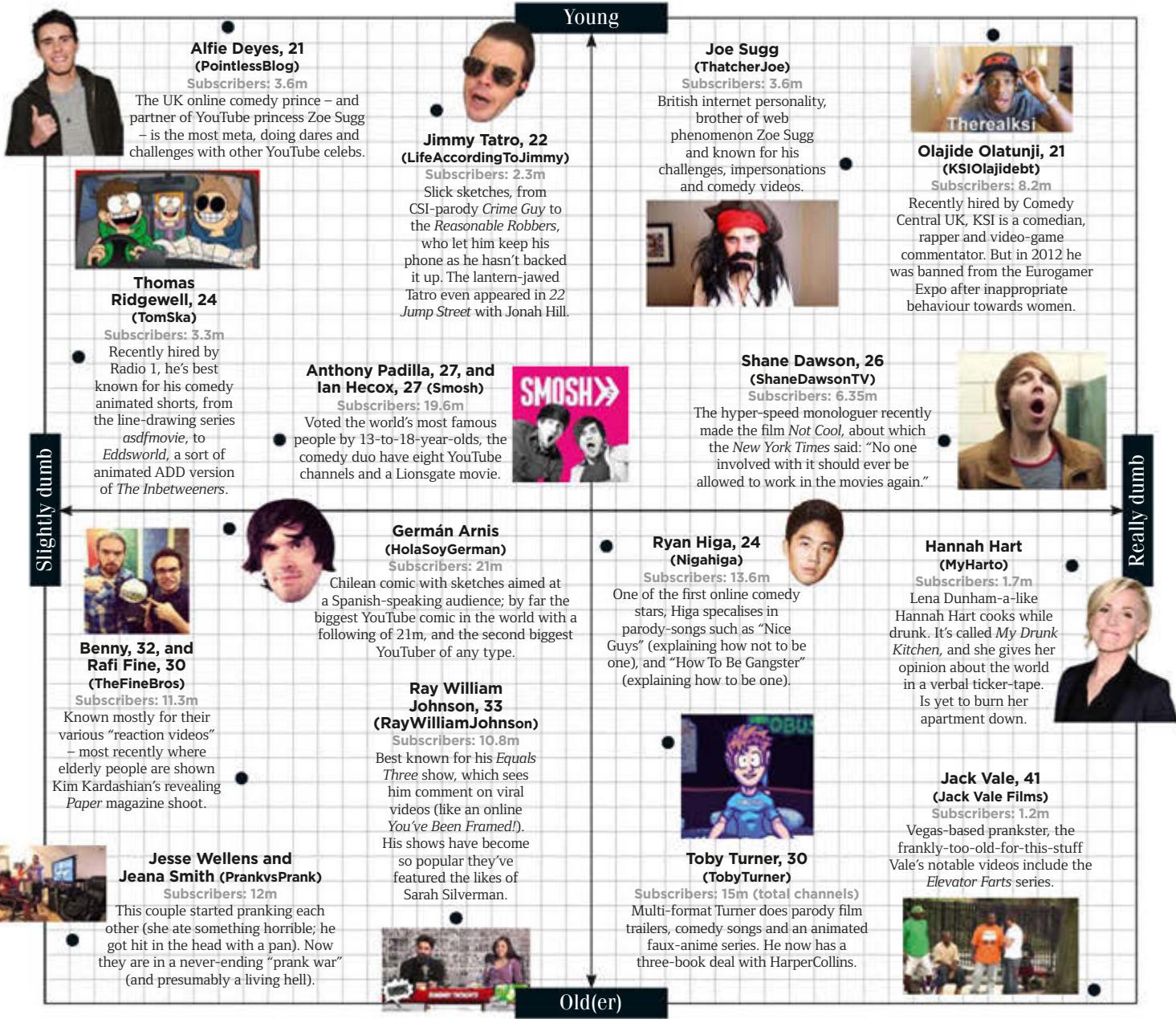
Mark, on couscous: "My Tupperware box of **tasteless misery sand**."

Mark tells Dobby he loves her; Jez moves into a snake-infested room at Hans' ("Don't worry, they're alright... for snakes").

Dobby's offered a job in New York. Mark proposes. He and Jez **electrocute each other**. Dobby leaves. Misery, their old friend.

YouTube comedy stars

YouTube: it's where cat videos go to get viral and where Justin Bieber was first spawned. But also where the new comedy stars are born. According to a *Variety* survey, in the eyes of 13-to-18-year-olds, six of the top ten celebrities are YouTube stars virtually unknown to the rest of us, eclipsing the likes of Seth Rogen or Jennifer Lawrence. But are they any good? GQ charts the new self-made kings of dot-comedy...



The online-only comedy you should get your clicking gear around...

Comedy is leaving TV behind. Even established stars are turning to the web as the new platform for laughs...



Burning Love
Dating-show parody from Ben Stiller's production company. Look out for cameos from Jennifer Aniston, Seth Rogen and Stiller himself (Netflix).



High Maintenance
Following a nameless **weed dealer** around Brooklyn, each episode gives a Raymond Carver-like glimpse into their lives (Vimeo).



Broad City
Originally a YouTube series, this girl-power sketch show **plays like a perrier Girls**, and landed a second series on Comedy Central (broadcity.com).



The Sidecar
Set in a bar for **superhero sidekicks**, think of this as *It's Always Sunny In Philadelphia* with capes. Same amount of booze (aboveaverage.com).



Awkward Black Girl
Partially funded by Kickstarter, Issa Rae's **sublime awkward-com** has seen her land an HBO show (awkwardblackgirl.com).

What happens when Tweets go wrong?

Bafta-nominated stand-up Nat

Luurtsma: "I had a tweet go sour on me during a storm in New York. Mates were tweeting support to 'all their NY friends' and I wondered where they'd suddenly got all these NY friends. I tweeted, it got 100 retweets. Days later, there were fatalities, but I was still being retweeted, looking like Queen Unempathy quipping at tragedy. I apologised, but it was useless against Twitter rage – like tackling that wave in *The Day After Tomorrow* with a sponge. Another NY meteorological quip there, because I will not learn. And, as I found out by asking other stand-ups, I'm not alone."



Bethany Black
@BethanyBlack

"I don't respond well to conflict and I'm quite opinionated, which can be a terrible combination on Twitter. I tweeted a joke about George Osborne looking like 'Briefcase Wanker' on Budget Day, expecting a few people to get shirty. One person tried trolling me, deliberately misunderstanding the gag, taking it at face value and telling me to be less of a lefty twat (oh, if only it was that easy...) but I was really pleasant back to him. I maintain that people are fundamentally nice. We got talking and over the next few months became good friends. Once when I was ill and unable to work he even helped me out with my rent. We met up a couple of times a year."



Sofie Hagen
@SofieHagen

"A year ago I tweeted, 'Sometimes I take a pregnancy test when I'm sad, just to remind myself that at least my life isn't completely over.' A comedy promoter saw that tweet and added it to a photo of me to promote a gig I was doing for him. Someone else posted it on to Reddit, where some people liked it, but some were furious because apparently it was an Amy Schumer joke, a Daniel Tosh joke, no, wait – actually, Steven Wright did it first. And then the comments got personal, likening my shape to a pregnant woman. Which is a lot of fuss for a tweet I wrote a year ago when I was bored on the bus."



Gráinne Maguire
@GrainneMaguire

"I was filming some sketches and I posted a photo of myself dressed in period costume as a maid: I said I was joining the cast of *Downton Abbey* as a Maid With A Troubling Secret. I was joking, obviously, and Twitter knew I was joking. Then I posted a photo of myself dressed in a big wedding dress, without comment, like the enigmatic bride I am. Someone showed these tweets to my parents and I got a huffy phone call from my dad, wondering why I hadn't told them about my TV fame or my marriage. I would rather he thought me successful and cold, so I just said the internet was my family now."



The John Oliver effect

The British host of *Last Week Tonight* doesn't just poke fun, he starts campaigns. But do they have any impact? GQ investigates...



Net Neutrality

What he did: Made the incredibly dull subject of net neutrality – which would see tech companies pay for faster connections – fascinating, and saw the skit go viral. He called on his viewers to comment on the Federal Communications Commission site: "Turn on caps lock, and fly my pretties. Fly!" **What good it did:** Crashed the FCC site; in total they received more than 3.7m comments, and an open meeting began with a mention of the show. The FCC chairman Tom Wheeler was even forced to defend himself against Oliver's comments. By the time you read this, the FCC will have voted...



Sugar

What he did: At the end of a skit about how much sugar American companies manage to cram into even the most unlikely products, Oliver

demanded companies display their added sugar in the form of candy "circus peanuts", and asked viewers to tweet at the companies under #showusyourpeanuts.

What good it did: Tens of thousands did just that, calling out everyone from Coca-Cola to natural-beverage company Runa – only the likes of the latter responded, however, who boasted: "Naturally sweet with no peanuts of sugar." The twitterati was not impressed. "Let's not turn #showusyourpeanuts into an ad campaign for 'sugar free' stuff, OK?" Harsh. But fair.



Miss America Pageant

What he did: Setting out to dispute Miss America's dubious claim that they are the "world's largest provider of scholarships to women" with \$45m made available annually, a trawl through the tax forms found they were counting every potential scholarship. Yet they also found, even at the actual figure of \$500,000, they remained correct: they were still the largest funder of female-only scholarships, so Oliver called on viewers to donate to the alternatives.

What good it did: At first, it looked like it had backfired. The Miss America Organization saw the rant as affirmation they were correct, commenting, "John Oliver reaffirmed that the MAO is the largest scholarship organization for women." Which is true. But one of the alternative groups Oliver championed – the Society of Women Engineers – experienced a "John Oliver bounce", receiving \$25,000 in donations in two days, a whopping 15 per cent its typical annual total. ☺



Scottish Independence

What he did: Begged. He ate haggis ("there are literally sheep lungs in my mouth!"), drank Scotch ("it tastes like a delicious house fire!"), presented bagpipe players, and, even, um, brought on their national animal (a unicorn, naturally).

What good it did: Well, they stayed didn't they? Are we really suggesting the two are directly connected? Yes. Yes we are.



RED HOT

PHOTOGRAPHS
BY
HUNTER & GATTI

Denim's biggest names bring the heat with masterpieces in jackets,
jeans and shorts that will leave you decadently distressed

&

STYLING
BY
JO LEVIN

BLUE

Jacket, £170. Jeans, £145. Both by **Calvin Klein Jeans**. calvinklein.com

Opposite: Jacket by **Diesel**, £330. diesel.com



Jeans by **Diesel**, £260. diesel.com

Jacket by **Replay**, £170. replay.it



Sean wears jacket, £85. Jeans, £75. Both by **Levi's**. levi.co.uk

FASHION

Alyssa wears skirt by **Tommy Hilfiger**, £80. tommy.com



Sean wears jacket by **Tommy Hilfiger**, £110, tommy.com. Jeans by **Diesel**, £220, diesel.com

Alyssa wears jeans by **Diesel**, £140, diesel.com



Shirt by **Diesel**, £250. diesel.com.

Jeans by **7 For All Mankind**, £180. 7forallmankind.com



Jacket by **Replay**, £150. replay.it.

Shorts by **Levi's**, £45. levi.co.uk

Jacket, £170. Jeans, £145.

Both by **Calvin Klein**. calvinklein.com

Production

Grace Gilfeather

Fashion Assistant

Holly Roberts

Models Shaun De Wet
at Sight Management;

Alyssa at IMG

Hair Paco at The
London Style Agency

Make-up Jo Baker at
the Magnet Agency

Manicure Elisa at
One Represents

Shot on location
in Malibu.
imagedlocations.com.
GQ stayed at
The Beverly Wilshire.
fourseasons.com/beverlywilshire



GQ tablet extra!
See exclusive film from
the shoot on iPad and
Samsung Galaxy Tab S



THE BILLION BOYS



The smart money:
Most of Britain's
hedge-fund
managers shun
the limelight,
aware of the risks
that come with
conspicuous
wealth

Driving speed boats to work, sleeping with supermodels, amassing personal fortunes that run into the billions – and yet operating so secretly that you rarely even hear their names. Until now. GQ shines a light on the shadowy world of the hedge funders

STORY BY CHARLIE BURTON

ON AIRE CLUB

Some put it down to the risk of kidnap,

others to commercial necessity, some even to fear of assassination, but all hedge funds have one thing in common: secrecy. The most lucrative corner of British finance has made its kingpins thumping wealthy, with some accumulating fortunes of more than £1.5 billion, yet their visibility is worlds away from the Rich Kids Of Instagram.

These men (and they are largely men) operate in the shadows. They prefer to keep their portfolios of houses and private islands, supermodel girlfriends and garages of classic cars under wraps. While the stock traders and M&A whizzes splash rosé around at the Chiltern Firehouse, the hedges count 5 Hertford Street, Robin Birley's discreet members' club, as their home-from-home. While corporate-law firms and investment banks move into towering glass and steel monoliths in Canary Wharf, hedge funds tend to hide themselves away behind unmarked doors in Mayfair, St James's and the West End. Once upon a time they would step out for the annual Ark charity dinner, paying £10,000 each for a ticket. But after the Duke and Duchess of Cambridge's attendance brought the event to the country's attention just at the moment the economy was beginning to recover, this rare public display of wealth is now no more.

London is second only to New York as a hedge-fund hub, and the capital has long been a part of the scene. Back in the late Eighties and early Nineties, after the "big bang" suddenly deregulated financial markets, the hedge fund industry was but a small cabal of investors, an old boys' club with millions in private capital at its disposal. Unlike regular stock traders, they promised "absolute return": in other words, whether the market went up or down – no bother – they would still deliver a profit. Ideally, a profit over and above any that one would make from a benchmark index investment. To simplify their trading approach, think of it like betting on horses. You might gamble on one horse, but put a number of smaller amounts on other runners to "hedge" your position and win back your stake should that horse lose. There was risk, of course, partly because funds borrowed so much, but the returns were gargantuan.

Today, there are more than 450 hedge funds in Britain and many people have their money in one or another of them (yes, you may well do – and it's probably through your pension). But as the market has become crowded and average profits have shrunk, fund managers have come under increasing pressure. Just look at Magnus Peterson, founder of London's Weavering hedge fund, who was found guilty in January of a £365 million fraud. He claims he was just trying to do well by his clients after Weavering started making losses. To his mind, he was employing a complex strategy. The judge ruled otherwise.

The hedge-fund managers who are not only surviving, then, but also making serious money are a formidable bunch. But here's the thing: who exactly *are* they? We convinced industry insiders, on the basis that we wouldn't expose their identities, to break the Mafia-like *omertā* that surrounds the key players. Introducing...



JONATHAN LOURIE

CEO, CHEYNE CAPITAL MANAGEMENT

The one who bought a speedboat to drive to work

When the riverboat service from his house to his office went bust, did Jonathan Lourie ("J-Lo" to certain people in the industry) start taking the Tube? Of course not! He bought a power boat to tear up the Thames every morning. The same vessel, in fact, that was used in the 1963 Bond film *From Russia With Love*. He gave the boat the same name that he gave his business: Cheyne, after his former address on Cheyne Walk.

constantly trying to intimidate him – one voice mail simply contained the sounds of someone being beaten. Why is he being targeted? When Hermitage operated in Russia, Browder was identified as a block to the circulation of corrupt capital and was blacklisted from the country. His offices were raided and, when staff protested, one was hospitalised. The police allegedly then used company documents to defraud the Russian state. When his lawyer Sergei Magnitsky exposed the fraud, Magnitsky was imprisoned, tortured and died eleven months later. Russia then tried and convicted Browder of tax evasion *in absentia*. Now in London, Browder is a brave critic of Putin and oligarchical wealth. He lives, as a result, a low-key lifestyle, driving a Mercedes-Benz Viano and an old Land Rover. He never reveals his favourite restaurant because he'd never be able to return.

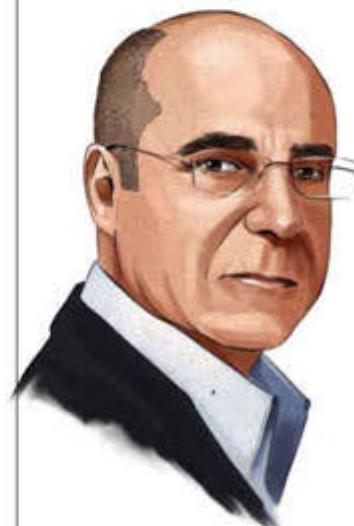


DAVID YARROW

FOUNDING PARTNER AND FUND MANAGER, CLAREVILLE CAPITAL

The one who dated Liz Hurley

Ask David Yarrow what he does for a living, and he'll probably say he is a photographer. While that's true – his wildlife pictures do sell for thousands to collectors including the Duke and Duchess of Cambridge – he also runs the "celebrity" fund Clareville in Sloane Street. His status has thrust him into high circles: his ex-wife, Jane, wound up dating Earl Spencer, and he was recently in a relationship with Liz Hurley, whom he met at an exhibition of his photography. When pictures of the couple emerged, Hurley's ex, Shane Warne, made his feelings known: "Wow, some people move on quickly," he tweeted.

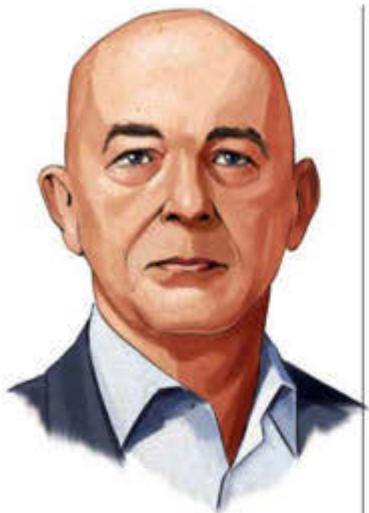


BILL BROWDER

CEO, HERMITAGE CAPITAL MANAGEMENT

The one with the death threats

Browder has a nemesis: Vladimir Putin, whose operatives are



EWAN KIRK

CHIEF INVESTMENT OFFICER AND PARTNER, CANTAB CAPITAL

The one with the bikes

Like all keen cyclists, Kirk was understandably after a decent bike. Only, his was formerly owned by Lance Armstrong. Where it used to hang on show at his firm now sits a replacement from (who else?) Sir Bradley Wiggins. Kirk set up the company in Cambridge rather than London, and employs high-level mathematicians – people who might otherwise be cracking ciphers for MI6 – to write algorithms that make profitable trades. Their success has taken his personal wealth to £140m.



CRISPIN ODEY

FOUNDING PARTNER, ODEY ASSET MANAGEMENT

The one who designed a £100,000+ coop for his chickens

Oh, to be one of Crispin Odey's chickens. "The Posh and Becks of

the financial world" – as Odey and his second wife, Nichola Pease, are known – had a Greek revival-style coop (worth more than £100,000 by some estimations) designed for Eastbach Court, their Grade-II listed country house in Gloucestershire, to go alongside its outbuildings, boathouse and jetty. He has owned the place for more than 20 years, over which time he has amassed an estimated family fortune of £520m (his fund notoriously made £28m from the credit crunch) and enjoyed an "old City"-type existence, hosting lunches at Corrigan's, just across the road from his office, and frequenting David Cameron's former club, White's. Although Odey has cultivated a prodigious wine cellar, he does his own shopping, travels to work by bus, and has installed an eco-friendly geothermal heating system at Eastbach. After all, this is the man who reportedly once spent time in an Australian commune that believed in giving away all worldly goods.

tailors Huntsman in 2013. Reportedly, life at their Berkshire estate involves shooting dinners, a collection of Jaguars, Bentleys and Aston Martins, a stable of horses and a sizeable stash of fine art. No word on whether it includes the £11m Jackson Pollock he once bought that turned out to be a fake.



LOUIS BACON

FOUNDER, MOORE CAPITAL MANAGEMENT

The one who's at war

Bacon, who is worth £1bn, is said to be more powerful than business magnate George Soros. He also has a powerful enemy: his neighbour in the Bahamas, the fashion mogul Peter Nygård, with whom he is involved in a decade-long dispute. What started as an argument over property lines has escalated into Bacon launching a defamation suit against Nygård, whom he accuses of spreading malicious lies. Bacon is not one to overlook things: when he travels he is rumoured to have his team assemble an exact replica of the desk he was last at (the same piles of documents, the same computer displays) wherever he is about to work next. He is also known for his extensive property portfolio, including houses in Knightsbridge, Manhattan and Colorado (oh, and in 1993 he bought the entirety of Robins Island in New York – one that he used to admire in his youth when he worked as a hired hand on a charter fishing boat). Through Moore Capital's London office, and donations to the Conservative Party, this American has long been part of British life, even if these days he spends much of his time in New York with his family.



PIERRE LAGRANGE

CO-FOUNDER, GLG PARTNERS

The one with the farewell Ferrari

Most divorces end in ill will, but when Pierre Lagrange left his wife, Catherine Anspach, after he came out as gay, the pair exchanged luxurious gifts. His to her? A bright-red Ferrari. And while in the process he lost the £90m Kensington Palace Gardens home that he shared with Catherine (the buyer was Roman Abramovich), he has settled into a neo-Downton lifestyle with his boyfriend, menswear designer Roubi L'Roubi, with whom he bought Savile Row



JAMIE ALLSOPP

FUND MANAGER, INSPARO ASSET MANAGEMENT

The one with the royal fireworks

Nicknamed "Tycoon", the former beau of Lady Emily Compton married model/philanthropist/photographer Jacquetta "Jags" Wheeler in 2012. The Old Etonian proposed at the Royal Zambezi Lodge in Zambia – and the wedding itself took place at Chilham Castle in Kent, which belongs to Wheeler's family, with fireworks choreographed by the firm behind the Queen's Diamond Jubilee pyrotechnics.



ARPAD BUSSON

FOUNDER, EIM GROUP

The one who dated Elle Macpherson

"Arki" Busson recently got in a public spat with Alec Baldwin, who referred to Busson as "a ➤

► pockmarked toady who hops from yacht to yacht and bed to bed." Not exactly fair. In the last 18 years Busson has had two relationships: a nine-year spell with Elle Macpherson followed by an engagement to – and separation from – Uma Thurman. His dating technique? A kiss before and after dinner, reportedly. We can't imagine he's short of interest: when he merged his £1.83bn EIM fund with Gottex last year, it created a vast £6.6bn business.



CHRISTIAN LEVETT

PORTFOLIO MANAGER, MOORE CAPITAL

The one with the haunted artwork

Some people might buy the odd painting; Levett's collection required a museum. He set up the Musée D'Art Classique De Mougins near Cannes, France, to house his extraordinary treasury of ancient arms and armour, as well as masterpieces by Picasso and Rubens. He even managed to keep financing the museum when, in 2013, his fund Clive Capital closed after two consecutive years of losses. (At its peak it was one of the world's largest commodity funds, with £5bn of assets.) After it shut up shop, Levett went back to where his reputation as a finance wunderkind began, at Moore Capital, the fund famously owned by the billionaire financier Louis Bacon. Perhaps it's for the best that his artworks are so far away from London – apparently he owns a statue that, when it was stowed in the drawing room of his Grade-II listed home in Wimbledon, southwest London, made supernatural noises at night.



GREG COFFEY

INVESTOR, ABBEVILLE PARTNERS

The one with all the islands

"The Wizard Of Oz" (he's Australian) was able to announce his retirement at the age of 41 with £430m at his disposal. But it hasn't been plain sailing. The Hebridean island of Jura, where he has a £3.5m, 12,000-acre estate (with seven private islands), has been up in arms about his closure of the estate's public gardens, which once attracted valuable tourist income, and his 2012 proposals to build a golf course. Jura may do well to note the man's willpower: at his old company he was rumoured to have his trading terminals shipped out to his hotel when he was on holiday, so he could continue to work abroad. Nor can he shake his enthusiasm for the profession. He's currently involved with the startup Abbeville Partners, based in Clapham, London.



IAN WACE

CO-FOUNDER, MARSHALL WACE
ASSET MANAGEMENT

The one who built a bowling alley (disguised as a medieval tower)

Wace has a terrible sadness in his past. While driving in 1994, his wife and children riding separately in the car behind, he watched in his rear-view mirror as they smashed into a lorry, killing them all. Subsequently, he co-founded the children's charity Ark, and gives away much of his fortune, which currently stands at £300m. He is now married to the Olay model and journalist Saffron Aldridge. The pair spend their free time at their Northamptonshire country house, which boasts a bowling alley and cinema.

drinks hardly anything and has an award-winning novel to his name (2009's *Chameleon*, which he is currently adapting for a screenplay). And where many hedgefunds display artwork in their offices, he has pictures of his children. But life is far from ordinary. Hains is a petrol head who rides dirt bikes and drives an Aston Martin DB5; he spends what little holiday he takes on road trips through the US. The Australian has addresses in Manhattan, Holland Park and Gloucestershire – at the latter he moved wallabies into his garden and a collection of classic cars into his garage – plus he has a yacht in Antibes. Oh, and his girlfriend? The 25-year-old model-actress Alessia Sushko.



MICHAEL HINTZE

CEO, CQS

The one who funds the Tories

Michael Hintze doesn't just support the Conservative Party: he helps keep it alive. The former soldier has given so much to them – he once admitted to making a £2.5m "stealth loan" – that he has been called "the new Godfather of Tory donations". Famously, he was associated with the 2011 Adam Werritty scandal because he helped fund Liam Fox, through whom Werritty was deemed to have had inappropriate access to government. Indeed, Hintze appears to prefer altruism to self-indulgence: in the last decade he has given £40m to charity. Hintze lives a relatively modest lifestyle in Wandsworth, southwest London, and his four children have attended state school.

Jonathan Lourie bought a power boat to drive to work in the morning



RICHARD HAINS

CEO, HYDE PARK CORPORATION

The one with the wallabies

Hains has a Stakhanovite work ethic. He rarely goes out for lunch,



DAVID HARDING

FOUNDER, WINTON CAPITAL MANAGEMENT

The one obsessed with punk rock

Andurand earned the moniker "The French Bulldozer" as a Goldman Sachs oil trader. But now it chimes more with his sideline as the founder of Glory, the world's largest kick-boxing promotion company. In 2011 he wed model Yevgenia Slyusarenko near St Petersburg, and wowed guests with performances by the Bolshoi Ballet and Sir Elton John. What else would you expect from a man who bought a Bugatti Veyron, which, at £1m, was once the most expensive car in the world?



PIERRE ANDURAND

CHIEF INVESTMENT OFFICER, ANDURAND CAPITAL

The one who can kick your ass

Andurand earned the moniker "The French Bulldozer" as a Goldman Sachs oil trader. But now it chimes more with his sideline as the founder of Glory, the world's largest kick-boxing promotion company. In 2011 he wed model Yevgenia Slyusarenko near St Petersburg, and wowed guests with performances by the Bolshoi Ballet and Sir Elton John. What else would you expect from a man who bought a Bugatti Veyron, which, at £1m, was once the most expensive car in the world?

punk bands such as Siouxsie And The Banshees and The Ruts. The biggest brain in the hedge-fund universe, he is worth £750m and rumoured to have an industrially cooled supercomputer crunching data in the basement of Winton, his enormously successful algorithm-based fund. Harding, as you would expect, pumps his money into museums, a chess championship, faculties and scientific research, but has also embraced the high life, buying a £4m house in Chelsea and a BMW with the number plate "CTA1" – CTA (commodity-trading advisor) being a type of hedge, obviously.



ALAN HOWARD

CO-FOUNDER, BREVEN HOWARD ASSET MANAGEMENT

The one who wasn't there

In an industry famous for privacy, Howard is seen as the most private of them all. Hardly any pictures of him exist in the public domain and interviews are exceptionally rare. But this much we do know. The *Sunday Times* estimates his worth at £1.6bn, making him the wealthiest hedge fund manager on its Rich List. He has had residences in London and New York. He legitimately bought a Monet in good faith that later turned out to have been stolen by an aide of Imelda Marcos (though Howard had no idea about this at the time of sale). And, although he lives a relatively restrained lifestyle, he reportedly threw a lavish James Bond-themed Bar Mitzvah for his son. At the party, held at the Dorchester, Sir Roger Moore and Sir Sean Connery gave video messages ("I wish you mazel tov



CHRIS HOHN'S DIVORCE MADE HIS EX-WIFE RICHER THAN THE QUEEN OF ENGLAND

for your Bar Mitzvah" Connery said. "Unfortunately I'm still waiting for mine"), Pixie Lott and JLS performed, and black cod was on the menu for the estimated 300 guests.



MICHAEL PLATT

CEO, BLUECREST CAPITAL MANAGEMENT

The one who became an art titan

Mike to his friends, Platt is a family man who set up home in Wimbledon – but the financier has a hard-nosed City side that has earned him £1.5bn through BlueCrest, a Jersey-based company that has grown to become Europe's third biggest hedge-fund firm. What has he done with all that cash? Turned himself into a cultural powerhouse, that's what. All Visual Arts, which he founded with the American art dealer Joe La Placa, is a gallery

with one difference: rather than buying up pieces to sell, it commissions new work from the outset. Since he founded the operation in 2008, 70 major artists have been commissioned. One of them is controversial British artist Polly Morgan, who created a series of macabre taxidermy. As is her wont.



SIR CHRIS HOHN

FOUNDER, TCI

The one with the almighty divorce

The son of a white Jamaican car mechanic, Sir Chris Hohn has grafted his way to a fortune of £657m through The Children's Investment Fund Management (TCI). Although it has won numerous awards for its performance since it was founded in 2003, Hohn is known for wearing a Swatch and driving a Toyota Prius. Regardless, with substantial wealth comes substantial divorce settlements – in his case, one that made his ex-wife richer than the Queen. His split with Jamie Cooper-Hohn, with whom he shared homes in London, the US and the West Indies, cost him £337m and was the biggest in British history. Still, he is used to being thick-skinned: one of his business strategies is to buy stakes in other companies and make them even more profitable, often in ways that do not ingratiate him to their board members. In one instance, Werner Seifert, Deutsche Börse's former chief executive, described him as "unbelievably arrogant and a typical loner". Any coincidence that TCI's activities had just forced Seifert to resign? 

Not safe for

Invented to give art gallery openings a kick, absinthe jelly is now the smartest way to serve this classic dessert. Let the mad, bad green fairy light up your table... LEDs are optional

STORY BY **MARK HIX**



ABSINTHE JELLY

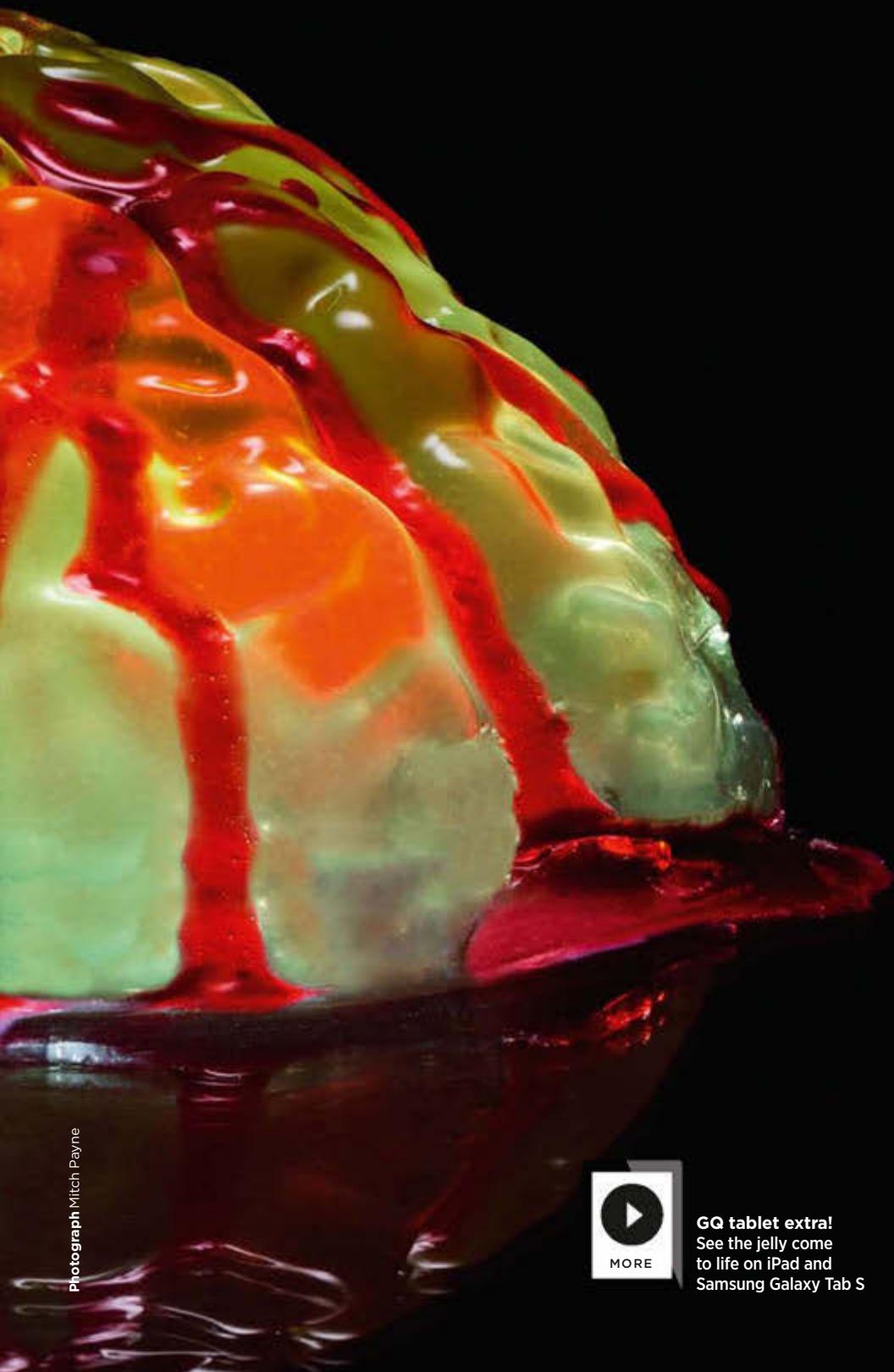
Ingredients (Serves 4-6)

- 50ml water
- 150ml absinthe
- Juice of 1/2 a lemon
- 200g caster sugar
- 2 sheets leaf gelatine

Method

- Bring the water and lemon juice to the boil, add the sugar and stir until dissolved then remove from heat.
- Soak the gelatine leaves in a shallow bowl of cold water for a minute or so until soft. Squeeze out the water, add to the syrup and stir until dissolved.
- Add the absinthe then pour into individual jelly moulds or one large one. Leave in the fridge for a couple of hours or so to set.
- To serve, dip the moulds in boiling water then turn out the jellies on to a dish and offer with thick Jersey or organic cream

children



Photograph Mitch Payne



GQ tablet extra!
See the jelly come
to life on iPad and
Samsung Galaxy Tab S

To most people, jelly is an innocent-looking dessert that's ideal for afternoon birthday parties. But this is one jelly you shouldn't share with seven-year-olds.

My jelly obsession began 20 years ago when I lived on Great Eastern Street in Shoreditch. I used to rub shoulders with the artists who then lived and worked in the area because it was affordable and a bit edgy and undeveloped. It was difficult to avoid them as they were everywhere and there seemed to be small backstreet gallery openings almost weekly that would spill out onto the streets. These new start-up galleries were often tiny unused shops and the conversation on the pavement was often not about the show but about deciding where to go next while swigging bottles of Beck's and puffing away on Marlboro Lights. Naturally, at some point of the evening the hard core would end up back at my newly opened Rivington restaurant and we would resort to playing pitch and toss in the bar to part subsidise the next round.

I hosted post-gallery dinners even if I didn't know the gallery that well, and all of a sudden food and art became a currency and a way to collect a bit, while feeding the hungry locals. This kind of trading would once have been common in cities such as Berlin and Paris, where poor artists would give work to their favourite watering holes instead of settling the tab.

At one of these art-meets-food occasions I thought it would be a great idea to push my obsession for jelly and knock up some flavoured with absinthe for a dinner party I was cooking at Tim Noble and Sue Webster's house. It was about the time I converted Tim from vegetarianism and still to this day I'm working on Sue (who is obsessed with fish fingers, but that's another story). Anyway, after the mushroom feast of puffball and porcini I pulled out the jellies, which were glowing a psychedelic green and loaded with 60 per cent of the fatal green stuff. It didn't really need the jelly to get everyone going but it certainly finished them off.

In fact it was such a success that the word got around and I ended up serving it for the luminaries at a Whitechapel Gallery dinner for a hundred or so and as you can imagine even the non-drinkers were getting stuck in and probably cursing me the following morning.

To this day I'm still serving the jelly, especially at art parties, which I tend to do a lot of, and a couple of years back, at a Royal Academy schools dinner, I thought it was time to update the original version – not with more absinthe but by lighting them up with the help of LED lights. If you see flashing green jellies while walking past what looks like a dinner party, I may well be in the vicinity, or if you want to re-create it, here it is... ☺



From left: Jacket by **Hardy Amies**, £1,995. hardyamies.com.

Jacket by **Michael Kors**, £520. michaelkors.com.

Jacket by **Hermès**, £12,980. hermes.com

HIDE & SEEK

Durable and desirable, this season's leather and suede provide a serious statement of intent with styles so fine they fit like a second skin

PHOTOGRAPHS BY **COPPI BARBIERI**

STYLED BY **JO LEVIN**

Shirt by **Louis Vuitton**, £1,200. louisvuitton.co.uk



Jacket by **Coach**, £1,300. coach.com. Bag by **Tod's**, £1,100. tod's.com

Shoes by **Bottega Veneta**, £620. bottegaveneta.com. Bag by **Salvatore Ferragamo**, £3,115. ferragamo.com



Jacket by **Billionaire Couture**, £10100. billionairecouture.com



Jacket by **Canali**, £2,270. canali.com. Bag by **Daks**, £575. daks.com



Blazer by **Berluti**, £3,655. berluti.com

From left: Jacket by **Corneliani**, £1,200. corneliani.com.

Jacket by **Kiton**, £3,788. kiton.it

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Talking head:
Good – and bad –
public speaking
can have an impact
on anything from
job prospects
to elections

VOCAL POINT

When the time comes to speak in public, owning the stage will get you to the top. GQ's seven-step guide will help you find your true voice



PUBLIC SPEAKING

Turn your monologues into masterpieces

The ability to make a speech effectively can separate the office minnow from the MD. Be yourself, pick your pauses and practise, practise, practise. Now you're talking!

"I GOT the eye of the tiger, a fighter, dancing through the fire! 'Cos I am a champion, and you're gonna hear me roar!"

It's 9.15am and for the past 30 minutes here in London Excel's cavernous ICC Auditorium, the PA system has been blasting out some of the western world's most uplifting, go-getting, let's-me-and-you-take-on-the-world pop hits: Black Eyed Peas' "I Gotta Feeling", U2's "Vertigo", Katy Perry's "Roar". Here, in a Docklands arena, 3,500 people are gonna carpe that diem. Big time.

On the stage, an enormous vase of flowers is flanked by flipcharts. Suited twentysomethings stride in with 1.5 litre bottles of Coke, the day's nourishment,

£10,000 per speech

The minimum fee to hire Felix Baumgartner or Usain Bolt for a speech



gearing themselves up for the main event: Jordan Belfort, *The Wolf Of Wall Street*, former stockbroker, fraudster and convict is in the house, to talk, and talk, and talk, about how he made all that money, and about how you can too if you work hard and believe in yourself. (The fraud/prison part is up to you.) To the sound of Bon Jovi's "It's My Life", onto the stage he runs, beaming, whooping and air-punching to mass applause. He launches into his shtick, coming off like a cross between a Fifties Vegas stand-up and Alec Baldwin from *Glengarry Glen Ross*. His Bronx accent is thick, and he's a slick, cocky talker, his language littered with obscenities ("I do it to intensify," he explains).

He's been speaking in public for seven years, but Martin Scorsese's film has made him a rock star, and he has the Excel entranced. Belfort, of course, has always had exceptional powers of persuasion. One scene in the film even has him convincing himself to U-turn after pledging to leave his company in a bid to avoid incrimination. His own motivational monologue changes his mind. "The show goes on!" he roars. "This is my home! They're gonna need a f***ing wreckin' ball to take me out of here. They're gonna need to send in the National Guard or a f***ing SWAT team 'cause I ain't going nowhere!"

Effective public speaking can win you a job, a contract, an election. It can inspire, influence and unify; at the very least it can make people laugh or cry (intentionally, if you're lucky). It comes naturally to some, and can be learnt by others. Public speaking poster boys like John F Kennedy, Abraham Lincoln and Martin Luther King had confidence in their blood; George VI, as has now been well documented, required some serious training before he could successfully take on the microphone. Clubs and courses abound for those who want to master the art; meanwhile, the public speaking event industry has rocketed over the past couple of decades. Fees can be incredibly lucrative, and from Alan Sugar to Brian Blessed, everyone's after some after-dinner action. The industry certainly seems to be wide open to ex-politicians gifted with the gab. "It absolutely is," says Jeremy Lee of JLA (Jeremy Lee Associates), the UK's largest speaker agency. "And we

encourage them. I expect to hear from at least a third of the outgoing cabinet each time there's an election."

There are 9,000 speakers on Lee's books, which cater for more than 2,000 events every year. More and more people, it appears,

A GUIDE TO PUBLIC SPEAKING

More Woody Allen than Abe Lincoln?

Here are seven fundamental speaking skills to help you win people over...



Be yourself

"If you don't take your armour off, the audience will try to find a chink in it," says Andy Harrington. "Armour is you not fully being you, a little bit safe. So take it off." You might divide an audience, but that's still good – otherwise you're just another voice in the sea of sameness.

2

Convince from the start

You need to persuade people with your communication as soon as you begin. "You're closing them the second you open your mouth, not just when you're selling," says Jordan Belfort. "You're convincing them you're a person worth listening to."

3

Perfect your stance

Men often think they should stand with the legs wide apart, to subliminally communicate "who's got the biggest cock," says Harrington. "But if you do that, all your energy is in the wrong place. And don't keep your hands in your pockets or behind your back – concealing them signifies a lack of trust."



The fast show: Jamaican sprinter Usain Bolt is one of 9,000 speakers on Jeremy Lee Associates' books

are willing to pay a lot of money to have celebrities appear at their events and get behind the mic for 20 minutes. Flavours of the month – Felix Baumgartner and Usain Bolt, for instance – will cost you more than £25,000. Who are the best speakers Lee's seen? "One of the best was [astronaut] Neil Armstrong," he says. "He was one of the most extraordinary people I've ever met, yet so extraordinarily humble, with an apparent lack of troublesome ego. In marked contrast to people who've done one or two appearances on *Mock The Week* and think that thereafter they should be treated as some sort of deity. I brought Armstrong over for a gig and I spoke to him on the phone. I said we'd have a man in a limo waiting for him. And he interrupted me and said, 'Jeremy, I'm a grown-up. I'll get a cab.' Of course he can get a cab, because it isn't actually very difficult."

Back at the Excel Centre, Belfort is off-stage, and an Englishman called Andy Harrington is on. Billed as "The World's Leading Public Speaking Expert", he's coached Hollywood actors (such as Gerard Butler) and has taught powerful CEOs (such as Nadja Swarovski) to perform more effectively, and he's here today to publicly speak about public speaking. He tells the audience how he found himself here. Years ago, his wife was deeply depressed. In the US, they attended a talk by motivational speaker Tony Robbins, who managed to bring Harrington's wife out of her depression – by asking her if she'd ever had an explosive orgasm. At first, she was shocked, but as Robbins began to wheedle a story out of her, her state changed, says Harrington, from "foetal-position depression" to regaling the audience with details about her sexual enlightenment. Harrington was duly wowed, and at that moment decided he wanted to be like Robbins, to get in front of crowds and help people. His own talk has the Excel crowd rapt, and at the end of his session many of them sprint up to tables around the sides of the hall, signing up for his courses.

In today's media culture, public speaking is more present than ever, especially in ➤

politics, with party leaders battling it out *The X Factor*-style in TV debates. If they don't have what it takes to convey strength, confidence and charisma, they're in trouble. "There's competence and confidence," Harrington tells *GQ* backstage. "Sometimes people get elected because of the confidence they create. It doesn't mean they're competent. It just means they're competent enough to pitch or sell a story." Via Harrington's courses, meek wallflowers can be transformed into powerful speakers.

Training, though, can't take everybody all the way, says JLA's Jeremy Lee. "You can make yourself quite good. But you can't make yourself brilliant. There are certain things that can't be taught." Natural likeability, for instance? "Yeah. All those kinds of things. But, you can learn tricks. The key thing is to do the opposite of giving them the impression that you're there to pay for your new kitchen. If anybody gives that impression then why should the audience give a toss about you?" **Alex Godfrey**

Andy Harrington's next seminar is the **Power To Achieve Weekend** (13-15 March). For tickets and to find out more, visit andyharrington.com

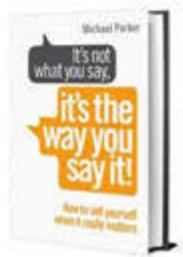
B The Magic Number

"The rule of three applies to everything from a great political speech or a five-minute interview," says Michael Parker, a former managing director in the Saatchi Group and now a pitch coach. "It's an ability to arrange your material. Support your point with three main thoughts. I'll always find a way of arranging a presentation into **three main sections**.
When I'm coaching and ask for the rule of three, it's amazing how people slow down and set the agenda for what they're talking about. If I ask you to tell me about politics or sport, you'll be able to speak nonstop. I may not take it all in. But if you were to tell me **three principal things – understanding your audience, the **research** you do, and then **translating** it – you've made it easier for me to know where you're coming from. The**

case history normally breaks down to problem, solution, results. Three is just an easy number of concepts to take in. Then you group them, so under '**problem**' you might have three problems. And then three under '**solution**'..."

"It's not absolute, but most people sound more confident because they signpost. Even in a wedding speech – it'll be Mary before she met John, John before he met Mary, then Mary and John together. If an interviewer asks you why you want the job, have **three reasons, not 20**."

Michael Parker's book, It's Not What You Say, It's The Way You Say It! (Vermilion, £10), is out now. Find out more at pitchcoach.co.uk



4

Practise, practise, practise

"Each time you rehearse you become more natural, more confident," says Michael Parker. Try it on someone slightly neutral sitting across the desk, looking at not what you say but how you come across.



Know your material

You need to appear as an authority on your subject matter, and knowing what you're talking about will fill you with confidence. "The successful ones are often the ones who have a good message," says Harrington.



6

Keep eye contact

"Make them feel the hypnotic rapport," says Harrington. Being a slave to an Autocue or note cards can be fatal. "You mustn't just read out a shopping list," says Parker. "If you don't make eye contact, people cannot hear you."



Pause and don't... err... umm

"Punctuate your messages with pauses. When you pause you're giving someone an opportunity to take in what you're saying," says Harrington. "Most sales occur when you're not talking."

+

TRAINERS



Speedform Gemini by Under Armour

Under Armour's running shoes have to be worn and raced to be truly appreciated. With adaptive cushioning, impact protection and exceptional comfort, their pavement-pounding rivals have a real fight on their feet. £110. underarmour.co.uk



F-Lite 192 by Inov-8

Designed for functional fitness and race runners, these stripped-down trainers are made from a super-soft microfibre, but offer strength, optimal flexibility and protection for the metatarsal. Go hard and go green, or go home. £100. inov-8.com



C-Series by New Balance

Featuring reflective material, a tongue pocket for the laces, and a reinforced forefoot to reduce flex over the pedal, New Balance's limited edition C-Series cycling shoes are designed for the urban commuter. Ticking the "stylish", "safe" and "high-performance" boxes. £90. newbalance.com

Taste rating:
8**Whey Protein 90 (isolate)
by The Protein Works**

With 90 per cent pure isolate protein, this blend forgoes any fat gain as it's been virtually stripped of any other added components. £37 for 2kg. theproteinworks.com

| | | |
|---------|------|------|
| 22.3g | 1.1g | 0.2g |
| Protein | Carb | Fat |

Taste rating:
9**OPTI18 Whey Pure Protein by iSupp**

Brimful of all three whey forms, including hydrolysate, which shuttles nutrients to your muscles faster than any other food source. £45 for 2kg. i-supp.co.uk

| | | |
|---------|------|----------|
| 26g | 0.5g | 112 |
| Protein | Carb | Calories |

Taste rating:
5**R3 Excel by USN**

With a healthy balance of protein, carbs and vitamins, your body won't have to break down its own muscle tissue to provide energy for recovery after a long run. £30 for 1kg. uk.usn-sport.com

| | | |
|---------|-------|-----------|
| 20g | 68g | 47 mg |
| Protein | Carbs | Magnesium |

Taste rating:
7**Recovery 2:1 by PhD**

This two-to-one carb/protein brew contains creatine monohydrate, which will increase your performance next time you're on the pitch. £40 for 1.2kg. phd-supplements.com

| | | |
|---------|-------|----------------------|
| 23g | 47g | 4,000 mg |
| Protein | Carbs | Creatine monohydrate |

+ NUTRITION

Shake it off

A FACT: the body uses more nutrients from whey protein (96 per cent) than beef steak (74 per cent). Another fact: men who exercise should consume 120–170g of protein per day*, an unfeasible ask not only for your bank balance, but your appetite. So it's little wonder that the market is now saturated with this gold-standard supplement. Allow us to digest the details...

More unadulterated than a Marshall Mathers skit

How pure do you want it?

With all the trimmings. I need meat with the muscle

LEAN

Minimum fat, maximum abs

WEIGHT LOSS

Shed the excess

Jonah. If Seven was real life, I'd be toast

Are we talking Jonah Hill or Jared Leto?

Jared. Lessen the load, preserve the pecs

What's your goal?

They call me the marathon man

What's your story?

I kick a leather sphere around as a hobby

RECOVERY

Post-exercise replenishment

MASS

The big build

Dave Bautista. Times two

When you say you want to be big...

Craig David. Post-Born To Do It

WHEY FORMS

ISOLATE

Purest kind. Low in fat, carbs and lactose. Ideal for lean gains

CONCENTRATE

Eighty per cent protein. Higher in carbs. Good for bulking

HYDROLYSATE

Predigested. Super-fast rate of absorption. Athlete's choice

Taste rating:
6**Diet Whey by PhD**

This whey concentrate contains acetyl L-carnitine, which transports fat to your muscle cells to increase metabolic energy. £70 for 2kg. phd-supplements.com

| | | |
|---------|--------------------|----------|
| 34g | 250 mg | 182 |
| Protein | Acetyl L-carnitine | Calories |

**Impact Diet Whey by Myprotein**

Myprotein's high-protein mix will help you retain muscle during weight loss – and the more muscle you have, the more calories you burn. £35 for 3kg. myprotein.com

| | | |
|---------|-------------------|----------|
| 35g | 230 mg | 212 |
| Protein | Green tea extract | Calories |

**Instant Mass Pro by Reflex**

A competition-level formula that does what it says on the tub: gives you mass... almost instantly, thanks to a near-perfect 50/50 balance of protein and carbs. £60 for 2.7kg. reflex-nutrition.com

| | | |
|---------|-------|----------|
| 54g | 60g | 524 |
| Protein | Carbs | Calories |

**Progain Extreme by MaxiNutrition**

MaxiNutrition's bulking powder contains five-star ingredient leucine (4.4g), which rebuilds damaged proteins in the body. £55.19 for 2kg. maxishop.com

| | | |
|---------|-------|----------|
| 41.1g | 54.5g | 476 |
| Protein | Carbs | Calories |



Put your shoulders to the wheel...

PRE-WORK-OUT MEAL
2 hours before



POST WORK-OUT MEAL
30 mins after



1 Lateral raise

Pre-exhaust isolation x 6 reps, reduce weight by 5kg and perform 6 more strict reps, reduce weight by 5kg and perform 6 more reps.

Standing with your feet hip-width apart, raise arms out, up and slightly forwards to shoulder height, while rotating arms a little so upper arm and dumbbells are parallel to floor. Elbows are slightly higher than wrists at top of movement. Slowly return to start position over 3 seconds.



2 Upright rows

Pre-exhaust compound x 10 reps.

Standing feet hip-width apart with an overhand grip on the bar - slightly narrower than shoulder width - lead with your elbows and raise the bar to just under your chin. Keep the bar close to body throughout. Slowly return to start position over 3 seconds.

3 Arnold shoulder press

Compound x 10 reps.

Seated on a bench with your back support in an upright position, hold the dumbbells at shoulder level with your palms facing your chest and elbows close, dumbbells touching. Bracing with your abdominals, simultaneously open elbows and raise dumbbells overhead in a smooth and even movement until arms are straight and palms face forward. Slowly return to start position over 3 seconds reversing movement.



Give your deltoids the lift they need and build a head-turning upper frame with this four-week work-out. It's time to raise the bar! By Jonathan Goodair

Target

Four rounds of three exercises, with 2-minute recoveries between circuits



BONUS HIT CIRCUIT

WORK-OUT A

Kettlebell swing

- x 10 reps
- 10 seconds rest between sets
- Use 20kg weight

Standing with your feet turned out and aligned with your thighs, hold the kettlebell with a two-handed overhand grip and maintain a natural curve of your lower back. Next, squat to parallel, pulling the kettlebell back between your legs and drive up through legs, simultaneously swinging kettlebell forward and up to head height.

Time: 3-4 minutes.

WORK-OUT B

Tabata sprints

- x 8 reps of 20 seconds
- 10 seconds rest between sets

Sprinting all-out on the spot, ensure knees are high and your posture is tall, lifting up through the crown of your head and keeping your chest high. Pump arms to raise the intensity.

Time: 4 minutes.

For more information, visit jonathangoodair.com or homehouse.co.uk



BALANCE

Chris Robshaw tackles the big questions

A bit of scrambled egg, but I'll try to take out some of the egg yolk – four eggs, half and half. If it's match day, I'd probably have a shake as well to get an extra bit of protein, and sometimes porridge.



I get up around **7am**, an hour and a half before getting into training. Generally we start at **8.30am**, and do therapy for half an hour, which is basically stretching, getting the body ready for the day.



When I was about 17, **Harlequins** asked me to join the schoolboy scholarship programme and after school they offered me a contract. I loved rugby, but I was unsure whether I was going to make it or not, so I deferred my university entrance and thought I'd see where it takes me.



A captain has a core group around him – various people call it different things, **leaders, generals, lieutenants** – who help guide the squad, improve the training and boss the team around the pitch. As captain, you need to have an overview of things and make sure everything is working.

No secrets. You knuckle down and you get on with things. It's just **hard work**.

Take a life lesson or two from... the England rugby union captain **Chris Robshaw**

What is the breakfast of champions?

When do you start your day?

What is the best piece of advice you've ever been given (and by whom)?

What is the most important decision you have made in your professional life?

What's been the biggest setback of your career?

Are your best decisions based on instinct or information?

How do you get the best from your team?

What separates winners from losers?

What is the "secret" of your success?

How does your day end?

It was from **Kevin Sinfield** (England rugby league captain). He said, simply: "What are you doing when no one's watching?"

When the strength guys, nutritionists and cameras are there it's easy to eat right and train hard. But when no one's watching, are you still doing extra?



I tore the **ACL** (anterior cruciate ligament) in my knee back in 2006 and I was out for about ten months. It's tough when all your mates are out there playing and you're in the stand on crutches.

When you get to the top level it has to be very instinctive; decisions have to be so quick – you only have a split second. But that instinct is based on information.



Mental resilience. As an England squad we're developing that – getting better and stronger. It's just that couple of per cent here and there.

Watching a film on the sofa with my girlfriend: relax and unwind, with a bit of dinner at home. **Mark Russell**



SEX SHRINK

Touching the void

Rebecca Newman teases out solutions to four carnal concerns

Oracle, please give me a handwork tip which will make her forever mine?

AG, by email

Sigh. You ask such small things from me. (*She flexes her arms in their Margiela gauntlets and gazes through her turret window.*) However, since you asked so nicely: most men find a few amorous approaches that work and then begin to lose the fabulous inventiveness that marked our early sexual endeavours. Rewind. Remember that every part of her sex will repay attention and that the longer you take – the more you blend a whole hand across her pussy with, say, feather-light kissing of the soft curve of her waist or with drawing a pointed tongue round the flat of her stiffened nipples – the more she will melt into you.

You know the primary areas: her clitoris, shaped like a wishbone, with two legs forking down her thighs from the obvious nub. You know that stimulating these twin “crura” (which come from the shaft at ten and two o’clock) will deepen her experience.

You know that, akin to your penis, there are sensitive spots on the shaft of her clitoris that will leave her whimpering if only you touch them right and that they are often found where the crura are. (They can be stimulated by laying your fingers in the grooves inside her labia and rubbing your digits together such that you are giving a mini handjob.)

You know that her G is about a finger’s length inside her, a walnut-like area which you will find by beckoning in the direction of her navel and which, unlike the clitoris, often responds better to pressure than to movement (being rubbed). Moreover, you know that if you have the fingers of one hand inside her, you can stimulate the G externally by pressing down on her belly beneath her navel. (It is also fabulous during sex, particularly a missionary variant



Flicker of hope:
Practice makes perfect, so keep your hand in when it comes to digital diversions

in which her butt is elevated on pillows and you are arching up such that your upper body is perpendicular to hers and you are perhaps holding one of her legs over your shoulder.)

You know that her labia are wonderfully responsive. Aside from pulling and stroking them with your hands, kiss and suck them while you are masturbating... My darling, there are so many, many things to be done while tossing a woman. The biggest tip of all is never to rest on your laurels: *per ardua ad astra*, and *astra* is where she deserves to be...

Mistress, a confession. I don't actually enjoy blow jobs. Should I tell her?

RW, by email

Interesting. As you’ll have gathered, along with earning more than her friends, parallel parking, rocking laser leather and mastery of a range

Like parallel parking, fellatio is a sine qua non skill for modern gals

of Ottolenghi desserts, fellatio is one of those skills a modern gal considers *sine qua non*. It’s something she prides herself on. A documentary-maker friend of mine, with a body to die for and mesmerisingly hot dance moves, tells me that it is her special thing: that men who usually hate it will beg her to take them between her wide, red lips.

So the question here, really, is what don’t you like? It may be that you don’t find this most proximate of sexual activities actually that intimate. In which case, consider, perhaps, a combination of sweet genital kiss with her teasing your well-lubed shaft with her fingertips as she kisses up to your face, eye to eye.

It may be that you find the pressure insignificant (a rent-boy tip is for her to force her lips shut and imagine giving you the pleasure of anal sex – she gathers her lips together such

that your head must prise them open to make a tight circle around your crown). Alternatively, it may be the problem is too much pressure (give feedback – the onus is on you!).

In short, don't suffer in silence. But see if there is a way for you to enable her to demonstrate her devotion, her awed enjoyment, heck, even her skill. Physically and psychologically, giving head will mean a great deal.

Is it true there's an Tinder-like app to help you find your dream escort?

MT, by email

Certainly, the world of apps is revolutionising the oldest profession. Probably the one you are thinking of is Peppr – you log your preferences and the app uses GPS to find your closest best match. However, you will have to travel. It is based in Germany, where prostitution is legal, and has just launched in Italy.

Goddess, I am going travelling for a while and leaving my sweet all alone. A toy that will keep her occupied?

RO, by email

You may remember the buzz – ahem – that surrounded the launch of Lelo's Ora: a circular toy beneath whose soft silicone surface is a small nub that marvellously re-creates the effect of cunnilingus. Well, they've only gone and upgraded it.

Like the original, Ora 2 (£119. At Lelo.lelo.com) boasts ten stimulation modes – swirling strokes, fast butterfly flicks, long and languorous laps – but now the tongue/nub is larger, for more convincing "licks". However, the most exciting part is the patent SenseTouch technology – if you press it hard the intensity of the vibrations increase. I can assure you this is a masterful touch. Lucky girl.

Promise ring: Leave your lover satisfied with Lelo's Ora 2



SEX LIFE

Lessons in loving from the porn professors

As a sex columnist, I receive some really weird invitations. There was the "cuckold" party in New York for white married couples looking for black "Mandingo" studs to have sex with their wife while the husband watched. Then there was a weekend at a nudist resort near San Francisco where I ended up in a hot tub with a bunch of wife-swapping swingers. And a "beautiful people" sex party in Los Angeles that turned into a hard-core orgy... which was the most exhausting.

My latest invite was sent by Wicked Pictures, a large porn studio in Los Angeles, to watch the filming of a porn movie. But this was no ordinary porn movie, they promised. It was a "sex ed" shoot featuring the biggest legends of porn in the United States: **Evan Stone, Steven St Croix and Sean Michaels**, plus a cameo by the most famous living man in porn, **Ron Jeremy**. After years of making filthy gangbang, jizz-on-the-girl's-face, group sex and girl-on-girl videos, porn's new mission is proper sex education.

The "sex ed" series is produced by Wicked contract porn star **Jessica Drake**, who says so many fans were asking her sex questions that she decided to produce a series that combined porn and sex education. According to Wicked: "The average guy is able to last about two minutes during sex before blowing his load and severely disappointing his lady friend. So to help out, here is **Jessica Drake's Guide To Wicked Sex: Satisfy Her Like A Legend**. To be

clear, this isn't mindless hard-core porn for people who just like to rub one out while watching other people [like all the other porn they make]. This is all about showing guys how to be better at having sex with women."

According to IMDb, Evan Stone, 50, has appeared in 1,146 pornographic movies. Steven St Croix, 47, has appeared in 882. And Sean Michaels, 56, clocks in at 1,009. Doing the porn maths, around 1,000 films each x 2.5 (the average number of women per film) = somewhere in the region of 2,500 women apiece. St Croix won AVN's (*Adult Video News*) "Best Group Sex Scene" in 1994, 1997, and 2004. Collectively, these guys have seen more ass than the seats at Wembley Stadium. So they had to have learned something. And, at their age, they are still having sex with gorgeous 21-24 year olds. Stone says the girls in porn "keep getting better looking because more women want to become porn stars when they turn 18". Stone's recent credits include **Relax, He's My Stepdad** and a bunch of baby-sitter movies where the "dad" drives the hot 'sitter home.

In a scene right out of **Boogie Nights**, the three porn stars sit by the pool "relaxing" (smoking perfectly legal "medical" marijuana) after their on-camera interviews, just before their sex scenes with female "performers" who will help them illustrate their sex advice. As they talk, three gorgeous, almost-naked porn girls in full hair and make-up, high heels and bras (but nothing else), parade their way on-set.

"I find the best way to relax the ladies is to make them laugh," says Stone, as he starts pulling on his penis, stretching it out and then swinging it round and round, making even the jaded porn girls laugh.

Meanwhile, St Croix points to Jeremy and says, "He gave me my first job." It was 1984 and St Croix was a production assistant on a porn movie. The lead got sick and they were frantically calling for someone else. So he told Ron, "I can do it!"

"Ron asked, 'Have you done porn before?' I said, 'No, but last week I banged some girl on a pool table while 40 people watched.' I've been working ever since." **Anka Radakovich**



Teacher's pet: Jessica Drake's Guide To Wicked Sex is available now

SEX TIPS From the stars of Jessica Drake's Guide To Wicked Sex



Sean Michaels

Star of *Anal Buffet 4, 7, 8 and 9, Hose Hoes, and Big Boobs Are Cool 3*

"Make some kind of mental connection. Eye contact is underrated."



Evan Stone

Star of *Hardcore Hairdresser, Trailer Trash Nurses 2, 3 and 7, and Hung Wankenstein*

"You have to warm up her engine. Rub the clitoris. Start by rubbing it outside her knickers. You have to get her wet first before you do anything else."



Steven St Croix

Star of *Breaking Bad XXX, The Erotic Ghost Whisperer, and Old Geezers, Young Teasers*

"You have to slow it down. If you've just met someone, make sex a connection rather than just a conquering. Kiss a lot. Make eye contact."



Jessica Drake

Star of *Bad Girls, Kissing Girls, and When The Boyz Are Away The Girlz Will Play 8*

"Always ask a woman if you can come on her face."



Ron Jeremy

Star of *Tits, 100 Man Semen Slam, and Ronin*

"Yes, always ask. I've accidentally hit a few eye sockets. And it's always a good idea to give the girl an orgasm before she sees your penis."





Intelligent design:
Designed by
architect Andre Fu,
The Upper House
breathes the feel of a
private residency

UPPER CLASS

Calming and contemporary, **The Upper House** in Hong Kong is an idyllic dwelling for any city-breaker aching for that personal touch

The most formidable part of any city break – whether a sunny stopover or a wondrous winter's visit – is likely to be the choice of hotel that forms the backbone of your expedition into foreign territory. A launch pad to the broadening of your horizons, the wrong choice of hotel could be the trip's *coup de grâce*.

Now considered to be one of the few peerless city destinations in the world, Hong Kong constantly ticks the boxes of many wanderlusters thirsty for a far-flung adventure and – finding itself perched above Admiralty's Pacific Place – The Upper House is built for exactly that.

Nestled unassumingly in the city's business district, The Upper House is a perfect base camp from which to plan a speedy sojourn into Hong Kong. What's more, the chortles and joyful howls of residents doing the same give the hotel a feel of a private members' club, light years away

from the inner-city hotel that it is. The tasteful lounges and two discerning bars spread throughout The Upper House offer safe havens from the commotion of Hong Kong, whilst Chef Gray Kunz's Café Gray Deluxe flaunts Victoria Harbour with a view as lavish as the menu, which holds special emphasis on locally sourced and organic seafood dishes.

A modest 117 rooms occupy The Upper House, with each starting at 730sq ft and come armed with uncompromising and enveloping views of either the harbour or island, owing to The Upper House's location on Hong Kong's Queensway.

If you're desperate for a spa break, then The Upper House may not be for you. But, if you have a penchant for local cuisine, tasteful design and are looking for a personal approach to hospitality in one of the world's best cities, let The Upper House help you to consider your horizons broadened.



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31. D-Side offer a range of stylish Italian sneakers. All D-side sneakers are made with interchangeable straps allowing you to change your look to suit your mood, outfit, or because you can. The whole range is available to purchase online at [www.d-side.biz](http://WWW.D-SIDE.BIZ). **32. Calzoleria Toscana:** American influence, Italian heritage. Lifestyle footwear brand, Calzoleria Toscana, reinvents classic styles for the aspiring gentleman. For more information, visit [www.toscanauusa.com](http://WWW.TOSCANAUUSA.COM) or email [customercare@toscanauusa.com](mailto:CUSTOMERCARE@TOSCANAUUSA.COM) or call +1718-457-8900. **33. Labinjoh.** Paris green elegantly tailored in pure cotton with button made from 100% recycled material Labinjohlondon.com Email [info@labinjohlondon.com](mailto:INFO@LABINJOHLONDON.COM) or call 07884 582979. **34.** New underwear brand, **ORYX**, hails from Houston, Texas. There's still room in your underwear drawer for something new with this sophisticated breakthrough brand. High quality fabrics and comfortable, flattering cuts available in briefs, trunks, and boxer briefs mean that you won't be embarrassed when dropping your trousers in ORYX. Just ask its creator, international fitness and cover model, Eric Turner. [www.oryxwear.com](http://WWW.ORYXWEAR.COM) **35. Mensch.** Menswear fashion accessories brand from Montreal, Canada. Using the finest woolens, blends from Europe giving you the quality and craftsmanship at a fair price, that you deserve. View all collections at [www.menschwear.com](http://WWW.MENSCHWEAR.COM) or call +1514 660 9861. **36. Chatham.** Premium leather and washable nubuck upper. Wonderful lightweight non marking, grip enhancing latex rubber sole. Enhanced with rot proof thread and rust proof eyelets. Added benefit, also comes with a Chatham G2 2 Year Guarantee. Available in Grey (pictured), Navy and Stone sizes 6-15 (Sizes 13+ £105.00). Buy direct from Chatham's website or through their vast network of retailers across the UK - Call 0845 2700 217 for more information or visit [www.chatham.co.uk](http://WWW.CHATHAM.CO.UK). **37. Garrett Leight California Optical** was created in 2010 and is fuelled by a group of young, passionate purveyors of eyewear dedicated to creating classic design by combining perfect craftsmanship with timeless aesthetics. GLCO values quality, style, service, and California. Shop the full collection at [www.garrettleight.com](http://WWW.GARRETTLEIGHT.COM). **38. Vince Zo.** A New York City based designer is giving the world a fresh take on traditional menswear accessories. His Bow-ties, Ties, and Pocket Squares speak for themselves. This Grey Italian Linen and Silk hand stitched bow-tie from Vince Zo's newest collection "SHADES" can be purchased at [www.vincezo.com](http://WWW.VINCEZO.COM) or contact 001 347 542 3420. **39. Rabbit Hole London** exclusive collaboration with Museenoir for \$515. Stunning Zenith waist coat for the perfect outerwear item. Visit [museenoir.com / rabbitholelondon.com](http://WWW.RABBITHOLELONDON.COM) or contact [info@rabbitholelondon.com](mailto:INFO@RABBITHOLELONDON.COM). **40. Gertrud & George** nurtures an intrinsic sense of equilibrium between aesthetics, function and execution in order to conceive pristine high-end goods. Hovering between stark geometric shapes and a finer sense of detail, with impeccable finish inside and out. The Esquire Suite is the perfect 21-piece set. Peerless, its signature (The) Overnighter is the ultimate travel bag! Visit [www.gertrudgeorge.com](http://WWW.GERTRUDGEORGE.COM). **41. Coogan London** create exclusive leather shoes available nowhere else, with no "pleather" in sight. From Limited Editions, to everyday formal and casual designs. Shoes for every man and for all walks of life – at amazingly accessible flat prices, free UK delivery and a 30-day money back guarantee. For the full collection visit [www.cooganlondon.com](http://WWW.COOGANLONDON.COM) or call 020 8945 5745.

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2



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4



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6



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7



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1. Cobra & Bellamy. GQ favourite Sienna Miller has chosen to eschew more established watch companies to fly the flag for Cobra & Bellamy's Art-Deco-Inspired watch collection, here is a quote from her Cobra & Bellamy watches are classic, beautiful and affordable. I love all of them". Featured here is the CLASSIC watch White Face Brown Leather Strap and Bevelled Glass Face, also available with an "Antique" Face Black or Brown Leather Straps. For more information and to see the whole Cobra & Bellamy watch collection, go to www.cobrabellywatches.co.uk or call 01736 732112. **2. Earnshaw** timepieces present the Westminster collection of superb looking automatic skeleton movement watches. This great piece is made from high grade solid stainless steel and has a soft padded leather strap that comfortably fits around your wrist. The dial surrounds the magnificent skeleton movement which allows you to admire the complete workings of this timepiece that has been inspired by a watchmaking great. Visit www.mainspringboutique.com for free worldwide shipping and use code GQAPR for an introductory 30% discount off any watch or call 0845 680 0857 for details. Code Expires 1st June 2015.

3. Franco Florenzi. Indulge in a life of luxury with a Black Alligator Grain Leather watch. Available in a variety of colours and straps. Very simplistic but intricately crafted for all occasions. A thin and elegant time piece that stands out from the crowd. Get yours today from www.francoflorenzi.com for only £150.

4. James McCabe Watches, hand assembled and designed in England, are a classic line of timepieces infused with the spirit of the noted horologist who crafted

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items of the finest quality for luminaries such as President George Washington and Lord Horatio Nelson. The Lurgan is a stunning example of precise mechanical engineering with Japanese retrograde day/date movement and stainless steel bracelet. Visit www.mccabewatches.com for free worldwide shipping and use code GQAPR for an introductory 30% discount on all watches or call 0845 680 0857 for details. Code Expires 1st June 2015. **5. Greyhours** is a new brand creating ambitious watches by taking advantage of exclusive materials commonly used for the manufacture of high-end timepieces. The 910mm thick Essential Black DLC is their first model. Visit www.greyhours.com for further information. **6. Division Furtive**'s watches uniquely allow you to set the watch using light from your mobile phone or computer screen. The Type 50 watch features a white LED display, gold dial, black PVD metal casing and sapphire crystals. For more information, visit www.division-furtive.com Free worldwide shipping.

more information, visit www.division-furtive.com Free worldwide shipping. **7. Botta Design.** Klaus Botta developed the amazingly simple one-handed principle in 1986, allowing a completely new perception of time. The hand of the UNO 24 NEO completes a full rotation every 24 hours, giving every minute a unique hand position. Shop online at www.bottadesign.de. **8. Watch Buyers.** The IWC Pilot's Chronograph TOP GUN Miramar is a tribute to the Top Gun Pilot's School in California made famous by 1980's film of the same name. Here the elite pilots of the US Marines trained between 1969 and 1996. RRP £9750. Perfect at £6995 boxed as new. Visit www.watchbuyers.co.uk.

9. Oceanarc, Series One. The Series One is the first watch from new British watch company Oceanarc. This stunning diver's watch has all the expected features of a high-end water sports watch coupled with a unique and unusual design crafted for those who seek a one-off timepiece for an extreme purpose. The Series One is being sold as a limited edition of only 500 pieces worldwide. Visit www.oceanarc.co.uk or contact info@oceanarc.co.uk **10. Du Maurier Watches** is an exciting English company designing beautiful, Swiss-made timepieces that are the height of affordable luxury. Designed by Daphne du Maurier's grandson, the collection draws on the rich, creative du Maurier heritage. View the whole collection at www.dumaurierwatches.com Classic time for creative minds.



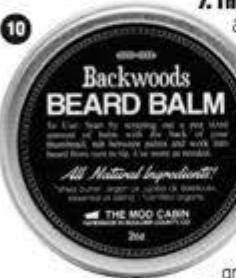
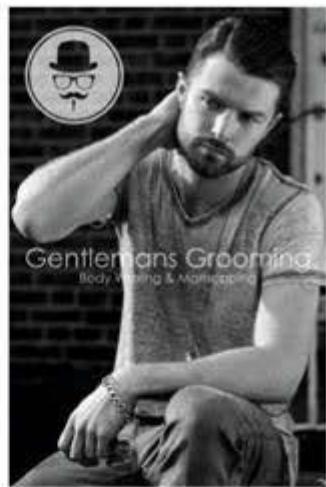
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11. Christopher Ward. Cult English watch brand, Christopher Ward, has once again surprised the watch industry by significantly improving the value of four of its premium timepieces to allow them to join the classic C8 Regulator at the remarkable price of £995. The five models have formed their own exclusive CLUB 995 and are available only from www.christopherward.co.uk **12.** Introducing the VOTMKII by **VOID Watches**—modern, minimalist, watch design. Sand blasted, matte stainless steel cases paired with premium grade Italian leather straps with calf leather lining and sapphire crystal. Black, Steel and Gold cases available: GBP 220. www.voidwatches.com **13. Torgoen** – Professional Swiss Made Pilot Watches T81 Limited Edition (only 200 pcs) inspired by Spencer Suderman's historic 81 inverted flat spins world record. Swiss Automatic movement, skeleton back and a stainless steel body. Elegant yet bold design www.torgoen.com **14. Avi-B.** Drawing inspiration from its namesake the Hawker Harrier II, this modern pilot's watch combines ground-breaking technology with industrial design. Featuring a display that offers a clean, compact and precise readout, this watch also boasts a customised Japanese date movement with split time capabilities. Visit www.mainspringboutique.com for free worldwide shipping and use code GOAPR for an introductory 30% discount off any watch or call 0845 680 0857 for details. Code Expires 1st June 2015. **15. Oakleigh Watches** believe that luxury watch sellers fall into two groups: Those where the watch is a commodity and it's all about the sale and those where it's all about the watch. What they offer is an attentive, personalised experience, which is all about you. Visit oakleighwatches.co.uk or contact info@oakleighwatches.co.uk / +44741 4521721. **16. Wrist Game** ushers affordability with nothing over \$75 (£50). This mechanical masterpiece is instantly recognizable by a circular bezel secured by six screws. It features dramatically sharp and aggressive lines to ensure it's the centre of any conversation. Visit www.wristgame.com.au to view their collection and enjoy FREE SHIPPING WORLDWIDE until April 30th. **17. Uniq Seven** design inspired By Lotus/Caterham 7. Black PVD 46mm Stainless steel original case. Dial and hands with SUPERLUMINOVA. 5ATM water resistant. Racing looking genuine leather strap. Very limited edition includes serial numbers on case back. Only 65pcs were produced. SWISS MADE 2 years int'l warranty. Worldwide free shipping. Call +995 577448871 or visit www.uniqwatches.com **18. Eone Time.** Fashion meets function with the tactile timepiece. The Bradley. Designed in collaboration with the blind, the Bradley allows you to touch and see to check time. Built of solid titanium, time is indicated by two ball bearings: one indicating minutes (top), and one indicating hours (side). The Bradley is named after former Navy Lieutenant and Paralympic Gold Medallist, Brad Snyder, who lost his vision from an IED explosion in Afghanistan. For more information and to purchase, visit www.eone-time.com or email hello@eone-time.com **19. Boca MMXII** is a watch brand born in 2012. Their line merges clean Italian design with intricate Mexican craft, consisting of Swiss made machine and hand-woven wristbands available in 15 different colours. Shop online at www.bocatime.com **20. Instrmnt.** Glasgow based Instrmnt produce minimal, stripped back watches inspired by the utilitarian design of the mid twentieth century. Available in four variants, Instrmnt features a 40mm casing housing a Swiss movement and a sapphire crystal. Available from instrmnt.co.uk or GQEmailenquiry@instrmnt.co.uk or visit www.instrmnt.co.uk **21. W.T. Author**'s latest release, drawing inspiration from WWI, features a Swiss movement housed within a custom-built black stainless-steel case, numbered enamel case back, and a beautiful oil tan leather strap handmade in Britain. Visit www.wtauthor.com or contact info@wtauthor.com for further information.

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1. Restoria for MEN, putting men in control of the aging process by turning grey hairs back to their original colour for a natural looking youthful appearance. Restoria Cream works by replacing melanin, the hair's natural colouring protein to stop grey. Visit www.beautyandthebunch.com or call 020 7299 7410.

2. Gentlemen's Grooming was formed to offer the modern man the finest body waxing and manscaping service using premium luxury products. The company's vision is to become the preferred brand for all gentleman's body grooming treatments. Back and shoulder waxing start from £30. For more information, visit www.gentlemansgrooming.co.uk or call 020 3488 0667 or email info@gentlemansgrooming.co.uk

3. Taylor of Old Bond Street have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call 020 7930 5544 or visit them at www.tayloroldbondst.co.uk and www.selfridges.com

4. Dapper Dan. My dear chaps, fancy a dalliance with the finest torsorial-teasing pastes and pomades guaranteed to perfect your plumage? Look no further my follicly fastidious friends! Dapper Dan offers 3 exemplary styling options for the discerning gent. Tame thy mane with limited slapsdashery. Sold by Barbershops worldwide. Visit www.dapperdanuk.com or call 01144 490917 for more information.

5. Envy Beards Conditioning Oil. Soften and tame your beard hair whilst moisturising often neglected skin underneath. It takes a long time to grow a beard, so take a little time to care for it. For more information, visit www.envybeards.com or email info@envybeards.com

6. Bixby is sophistication and grit. Their iconic comb collection is handcrafted in small batches from zyl sheets. Each Bixby starts by selecting a unique sheet of Zyl, then skilled craftsmen carefully carve and heat-form the contours using traditional shaping techniques. \$24USD. For more information, visit www.BIXBYBRAND.com or call 001 805 657

7. The Audacious Beard Co. The Gentleman's apothecary providing oils, balms and waxes using only natural ingredients, for all you discerning chaps with audacious beards or meticulous moustaches (hand bottles and blended in Kent). Visit www.theaudaciousbeardco.com or email theaudaciousbeardco@outlook.com for more information.

8. Better Beard Company. The Better Beard Company cater to the modern Canadian beardsman by handcrafting 100% natural beard growing products. The Better Beard Company hand crafts all products in small batches to ensure quality, but also because they enjoy working with their hands creating products for you which we believe in and use ourselves every day. Call 001-902-405-2492 Halifax Nova Scotia or visit www.betterbeardcompany.ca for more information.

9. Vitabiotics Wellman Skin Technology is from the UK's number 1 men's supplement brand and has been developed to help men stay looking their very best. The advanced skin formula is a major development in male nutrition, with a unique combination of 30 nutrients including biotin which contributes to normal skin health. RRP £17.30 for 60 tablets, available from Boots and online at www.wellman.co.uk

10. The Mod Cabin is an all natural, hand crafted beard and skincare line who produce an amazing conditioning beard balm, nourishing beard oils, and their birch tar soap is often cited as the best beard soap available. For your healthiest, softest, and best smelling beard visit themodcabin.com or contact info@themodcabin.com

11. White Glo. Want to whiten your teeth without any hassle? Simply switch your ordinary toothpaste with White Glo! White Glo toothpastes use special micro polishing particles which work to lighten discolourations and yellowing on tooth enamel to whiten teeth. White Glo Professional Choice is an Australian Dental Association approved product for its safety and efficacy. Look out for White Glo Professional Choice in a fresh vertical packaging design with brand new bonus X-Action toothbrush! Available from Boots, ASDA, Amazon, Superdrug, and pharmacies. RRP £3.99. Visit www.whiteglo.com or call 00 44 20 8274 1238.

12. Why aren't you shaving in the shower? A hot steamy shower fully opens your pores allowing you to get the closest shave possible and a Fogless Mirror from

ToiletTree Products will actually let you see what you are doing. The patented design makes it scientifically impossible for their mirrors to fog! You'll save time in the morning by shaving in the shower, significantly reduce razor burn, and eliminate that shaving mess in your sink. Find the entire line on www.amazon.co.uk or www.toilettreeproducts.com. Call 001 888 251 0985 for more information.

13. The Claudia Louch Natural Skin Clinic. Models, presenters and actors rely on the skin specialist Claudia Louch to help their complexions look screen-ready. Her secret is entirely natural and she specialises in Acne, Rosacea, Eczema, Seborrhoeic Dermatitis, Psoriasis, Natural Anti-ageing, Skin Allergies and more. Her medicinal botanical skincare products may be 100 per cent natural, her ethos may be holistic and her procedures non-invasive, but, let's be clear, there's nothing wishy-washy about her approach. It is scientific, rooted in testing and analysis, reflected in her 3,000-plus client list. Therapeutic and Cosmetic Phytomedical facials and body treatments are also performed on site by a team of Dermatherapists, addressing different skin conditions and the common-or-garden signs of ageing. Some of her superb skincare range is also available online. For Priority Bookings, call 020 7467 1539 or email appointments@claudialouch.com and quote 'GO: The Natural Skin Clinic', 10 Harley Street, London W1G 9PF. Visit www.claudialouch.com

14. Get whiter teeth with Janina **Maxwhite Super Strength Toothpaste** and its Whiting Patented Bromaine Complex, a combination of natural fruit enzymes from Pineapple and Papaya for low abrasive whitening results. Removes stubborn stains effectively including coffee and red wine. Visit www.beautyandthebunch.com or call 020 72997410.

15. Bushranger's Brew – makers of Organic Beard Oil, Beard Balm, Moustache Wax and Australia's only Organic Beard Wash. Our philosophy is simple: Natural, organic, handmade products for any bloke with any beard. Not only do they smell great, they work. Visit www.bushrangersbrew.com/ or email bushrangersbrew@gmail.com for more information.

16. Bolin Webb presents the award-winning X1 razor to the world of contemporary grooming for men. The British-made razor shows again that creative design by Bolin Webb brings energy and performance to shaving in the modern age. The X1 razor is fitted with Gillette's 5 blade Fusion blade, and is available in a range of inspired colours. Innovative accessories include the Bolin Webb magnetic stand and silicone razor case. Available in leading stores worldwide and on line at www.bolinwebb.com or call 01572 868005.

17. Taun's Facial Repair Formula out of Brooklyn, NY is the most potent antiaging moisturizer money can buy. Absorbs quickly, doesn't smell and works all day. To purchase please visit taunkincareformen.com or email support@TaunUSA.com

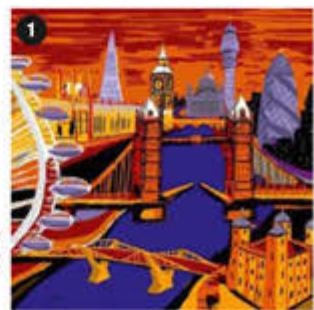
18. The Thirsty Beard knows that a mans beard should never go thirsty. That's why our Beard Oil is made with all natural ingredients that nourish your skin and facial hair. Grab a bottle today, we know your beard will thank you. www.thethirstybeard.com / Instagram @thethirstybeard

19. Milkman Australia. Keep your beard feeling and looking its absolute best with the "King of Wood" beard oil and 2 in 1 shampoo conditioner designed especially for facial hair by the beard experts at Milkman Australia. To purchase, visit www.milkmaniaustralia.com or email admin@milkmaniaustralia.com



Wonderwall... Hang it Up!

1. Christopher Langley aims to find new interest in the observed and unobserved; presenting unique conceptual ideas. He employs multi-layered digital/analogue techniques, creating works such as 'London Past Present', shown here. For more information visit www.langleyart.gallery or call 07792 295502.



2. Ana Kuni is a Ukrainian-born model-turned-artist known for her dynamic, vibrant portraits of powerful women. She draws her inspiration from constant travelling and observing the female nature. To learn more about her work visit www.anakuniart.com call 07581 282155 or email instagram@ana_kuni.



3. Ben Mosley's work can be found in private collections throughout the world. His black and white London cityscapes have become iconic. Commissioned by Manchester United, ITV, and the Emirates Golf Club in Dubai to produce original artworks. He is currently Wembley Stadium's artist in residence creating two large murals with a permanent collection of work on display. To purchase Ben's work visit www.benmosleyart.com or call 0776 019720 for more information.



4. Adam Colangelo is an established Canadian artist known for harnessing the natural beauty of copper. "Living, breathing landscapes" (127cm x 76cm), displays Colangelo's unique ability to create colour and movement without a single drop of paint. To view and purchase work visit www.adamcolangelo.com or call 001 416.884.1848.



Stylish Spaces... Dapper Design!



1. Camerich's Lazylime plus corner sofa (pictured) is currently on sale with 40% off at £2,190. Lazylime combines modern design with exceptional comfort and can be ordered in a wide range of fabrics or leathers; many modules available for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk for more details.

2. Harley & Lola specialise in providing beautiful, high-quality, environmentally friendly furniture and home wares. Bring the sunshine into your home with the fabulous Explorer range of furniture. Created from lightly stained and brushed reclaimed mango wood, these quirky pieces will add an instant splash of colour. Visit www.harleyandlola.co.uk to get 10% off using the discount code GQI until 30/06/15.

3. Mooie Stukken believe that design pieces deserve a second or even a third life – provided they are beautiful (of course). They carefully select the finest objects – vintage furniture, lighting and accessories can all be found on their great website. You can also pay a visit their showroom in The Hague by appointment. To browse their range visit www.mooiestukken.nl or email albert@mooiestukken.nl

4. Kraft&Ulrich's Harper offers a lot of options to get creative. Wooden posts in various sizes, hooks, shelves and wooden boxes can be individually mounted to the base and offer unlimited possibilities. The combination of wood, leather and steel makes it both a timeless and nifty piece of furniture. For more information, visit www.kraft-ulrich.net

5. Millbrook Beds. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. For more information, visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111.

6. Pullman Editions designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

7. The Extending Table and Walnut & Marble cube from the **2151 Collection** take practical styling living to new heights. This elegant table, which can expand from five feet to ten feet, simply by sliding the top, is perfect for an individual work station, a casual four person meal, or for hosting a dinner party. The cube, which includes one surface inlaid with Calacatta Gold Marble, can be stacked for a distinctive storage display, or be used individually as a striking accent. For more information visit www.2151collection.com or email the designer, Ika Bahadourian: ika.Bahadourian@gmail.com

8. Modecor. Huge £25 discount on the reproduction of the 1956 Charles Eames Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. Visit www.modecor.co.uk for full range / colours. To claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code GQ7 before 30/06/2015 (or while stock lasts). Next day delivery for UK mainland. Visit www.modecor.co.uk

9. Moderné. Decorative interior boutique, specialising in chic and sexy lighting, furniture and objet d'art. Every piece is sourced for its individual beauty and elegance and inspired by the opulence of the Hollywood Regency era. French Lamp (pictured) available at Brighton boutique or online at www.modernebrighton.com. Call +44 7896242008.



Hey Good Cooking!

1. Produced in small batches in North London, the award-winning **Gregor's Original Umami Dressing & Marinades** is an exceptionally tasty artisan dressing and marinade. Handmade, using all-natural ingredients, Gregor's is gluten free and suitable for vegans. Fabulous to dress salads, Gregor's is equally delicious as a marinade, glaze for meat, poultry, fish and vegetables. To purchase (and for recipe suggestions) visit www.gregorsdressings.com or email alison@gregorsdressings.com.

2. All of Leighton Brown's tasty crisps are natural, non-GM and gluten free. They have won gold stars at the Guild Of Fine Food, Great Taste Awards for 2 years in a row. Available to buy at www.leightonbrown.co.uk or email info@leightonbrown.co.uk

3. Lava Rock Cooking is the perfect and healthy way to cook meat, fish and vegetables, transforms a meal into an event – Lava Rock Cooking the Hottest Table in Town. For more information or to purchase visit www.lavarockcooking.co.uk or email sales@lavarockcooking.co.uk

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1. Salty Sea Pigs specialise in delivering exquisite free-range British charcuterie straight to your door. Lovingly hand-crafted from the best artisan producers across the British Isles, from cured venison to air dried coppa. The very best of British preserved. To purchase visit www.saltyseapigs.com or email info@saltyseapigs.com for more information.

2. Roseman Club Eyewear. CHARLIE Marsala is their new arrival for their 2015 collection. Adopting from "Marsala" a tasteful hue, the new colour trend of 2015 by Pantone. The concept behind the design is that life can be more fun and vivid by seeing the same world in a different shade of light. The model is also perfectly matched with UV Protection 100% in greenish sunglass lens which you can choose for free. Priced at £125 + free prescription lens index 1.56. Order online on www.RosemanclubUK.com for free shipping worldwide. Contact rosemanclub@gmail.com for further information.

3. Lina Brax. Designed and hand crafted in a Beirut art studio by Lina BRAX, a young talented designer. All her bags are made to the highest standard, with a particular attention paid to finish and detail. Featured here is the handmade leather box, the Stelle minaudiere, a piece of art product for the evening, made with plexiglass stars, nappa leather, and personalized accessories. Visit www.linabrax.com for your orders and follow her on 16 linabrax_thebrand. Call 00961 76775707.

4. Latham & Neve - known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £205 Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit www.lathamandneve.co.uk or call 01580 753399.

5. Elephant Gin. Can a drink change the world? Probably not, but it can do its bit to help. The award-winning London Dry Gin is made with African botanicals and donates 15% of profits to fighting illegal elephant poaching. It's time to get into the right spirit. Buy your bottle at Fortnum & Mason or visit www.Elephant-Gin.com

6. Ushuaia Ibiza Beach Hotel has established itself as the place to stay, party, dine and relax in Ibiza, revolutionising the "daytime party" concept and becoming a mecca for music-lovers, promising guests a mixture of high-energy performances from world-class DJs and out-of-this-world spaces designed to stir up the senses with high-tech functionality. For more information visit www.ushuaibeachhotel.com or call +34 902 080 212.

7. Perfect Image. Every ingredient in their products are carefully chosen for its unique natural skin benefitting properties. Infused with plant and botanical extracts which promote natural exfoliation qualities and can be seen to boost the skin to encourage a healthy glow. Visit www.perfectimage-llc.com or call 1-800-966-2053.

8. Merci Maman offers a beautiful range of personalised gifts. Featured is their Tree of Life Bracelet (£69) that will be engraved by hand with the names, dates or message of your choice. Available either in Sterling Silver or Gold Plated. The dedicated team at Merci Maman will hand-craft your bracelet within only a couple of days and they will gift wrap your treasure in their lovely box sealed with a bow. For more information, visit www.mercimamanboutique.com or call 020 7731 1377.

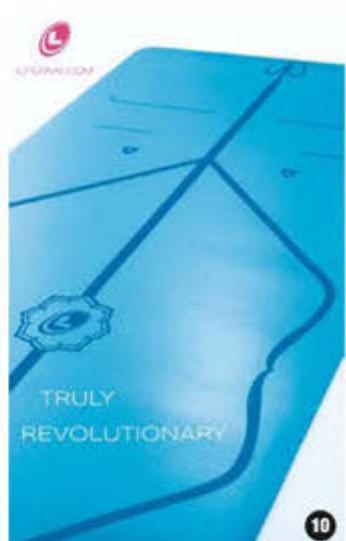
9. Butler's Gin is an artisanal, craft spirit produced in East London's first gin distillery in over a century. Produced in a 20 litre jar and infused for 18 hours, each bottle is hand bottled, hand signed and made to order. Butler's Gin is available to purchase for £31.50 from www.butlersgin.co.uk including free next day delivery.

10. RAH & Co stunning deer hide handbag £90.00 available from www.rahandco.com Uniquely, RAH & Co specialises in the design and manufacture of deer leather goods, reviving a lost heritage.

11. Rock Is An Attitude. Hard Rock Hotel is in Ibiza to win over all who feel that rock music is a way of life. All will have a place to pay tribute to innovations that break the mold while still enjoying the luxury of a five-star hotel whose soul and essence is music. For more information call +44 (0) 8000 21521, visit www.hrhibiza.com or follow facebook.com/hrhibiza



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2. USN are introducing a new multi-phase protein to their core series range. Lean-8 has fast, medium and slow release for systematic uptake. Available in three delicious flavours, Chocolate Peanut Butter, Vanilla Cinnamon Bun and Strawberry. For your chance to get your hands on a sample, email your name and address to advertising@usn.co.uk quoting GQLEAN in the subject line. For more information on Lean-8, visit usn.co.uk.

3. X-Bionic Powershirt™ with EFFEKTOR™ TECHNOLOGIE – begin a new era of performance and achieve your fitness goals more quickly. Partial Kompression reduces muscle vibrations, and improves the supply of oxygen and nutrients to your muscles, enabling quicker recovery. The 3D-BionicSphere® System on the chest and back promote the evaporation of sweat to cool your body effectively even during the toughest workouts. Srp £74.99. For more information visit www.X-Bionic.com or call 01250 873863.

4. Jetvalve Repair Pod. Lightweight and compact, this great little bundle is perfect for a backpack or saddlebag. It carries a CO₂ inflator, 2 tyre levers, self-seal patches and a spare cylinder, so punctures are no problem at all. For more information visit www.jetvalve.co.uk or email info@jetvalve.co.uk

5. Dromarti Cycling shoes are truly stunning. Hand made using the finest leathers, resulting in a shoe that displays a unique attention to style comfort and fit. £223.70. To find the best shoes for you, visit www.dromarti.com or call 01932 845348.

6. Kalon Escuela de Surf is a boutique surf resort based in Dominical in the south of Costa Rica. Offering bespoke surfing sessions for all levels, packages include 5 three hour surfing lessons, 7 nights accommodation in the luxurious Kalon Mansion (all rooms with sea view), healthy gourmet style meals and snacks each day, a massage and Pilates for Surfing lessons. To discover more, visit www.kalonsurf.com or email hello@kalonsurf.com

7. Elephant Food. It's a jungle out there. And when you've just hit 40 Kicks on the bike or just finished a CrossFit class, you deserve something amazing to Nourish your body and delight your taste buds. That's why the team at 'Elephant Food' created three lovingly blended snack mixes, bursting with flavour and chock full of 100% natural ingredients including Goji Berries, Blueberries, Cacao Nibs, Bee Pollen, Buckwheat & Quinoa. Their superfood products contain copper which contributes to the normal function of the immune system, manganese which contributes to normal energy-yielding metabolism and vitamin C which contributes to the reduction of tiredness and fatigue. Elephant Food is versatile enough to be used on-the-go, or as a tasty pre or post workout snack. Include these Superfood Snacks in your daily diet - Eat and feel mighty! Now available at Holland & Barrett, GNC, Planet Organic, Booths & selected WHSmith stores or you can buy online at www.elephantsuperfood.com or call 08455 197802.

8. Iddo BMX Sensor for Race and Freestyle, taking BMX to a whole new level. Now you can track your laps and tricks, share your achievements on Facebook and challenge your friends for a Ghost competition. Find more at imiddo.com or send an email to go@imiddo.com

9. EPIC-id – USB EMERGENCY ID. In an emergency, first responders can connect EPIC-id to their on-board computers and access your information. Once you input your medical information, it stays on the EPIC-id flash drive – not on a computer or cloud. For more information visit, www.EPIC-id.com or email info@epic-id.com

10. 5 years in development, the Liforme Yoga Mat is the ultimate practice aid for the discerning Yogi (whether beginner or advanced). Unparalleled grip (even when sweaty-wet) and the unique "AlignForMe" markers are just two of the mat's many amazing features. More at liforme.com. Use Code VOGUE at liforme.com for 10% off (excludes shipping), expires 12/04/2015.

11. [QUODOS] ACTION by **Knog**. The world's first hi-powered action video light. Whether you're surfing after sunset, riding at midnight, or diving to new depths - [quodos] to you. Designed to work with GoPro's and other action cameras, plus DSLRs. Price: £89.99. For more information, visit knog.com.au or call +61 3 9428 6352.



12. **Swimovate**. Get the most from every swim with the PoolMate live lap-counting swim watch. It counts your laps, strokes, speed, distance, calories and efficiency. Never forget your lap count again. From £90 at www.swimovate.com



13. Designed by a NASA scientist, this innovative and cooling **Cold-Shoulder** waistcoat can help you to feel your best as well as keeping you cool on the Tube. Find out more about this unique product at <http://ColdSh.com> or email info@ColdSh.com



14. **Flare Rider Co.** makes style-focused casual and mountain bike clothing using innovative fabrics, fashion trends and years of riding experience that will take you wherever the trail does, all made in the UK. Visit flareriderclothing.com or call 01159 520568 for more information.



15. **Sync Bicycles** offers a truly unique design for the bike. It is certainly a break from your typical fixed gear bike. Buy the frameset (£799) or complete bike (£1299). For more information, email info@syncbicycles.co.uk or visit www.syncbicycles.co.uk. Quote GQ2015 for a 10% discount. Offer ends 20/4/2015.



15

The Gadget Guide..

1. Spigen Tough Armor is the new leader in protective cases providing better impact absorption than any other boxy case on the market. The new Air Cushion Technology corners reduces the thickness of the case while providing optimal protection for your iPhone 6. Available at The Carphone Warehouse stores or call 01923 852923.



2. INI has produced the "Smarter" smartphone case, which not only provides a case for your phone but a huge range of useful tools, from pens to scissors to screw drivers and so on. For more information on the "swiss army case" of the cellphone market, visit www.INIcase.com or call 001-855-4-INI INI.



3. Bloc & Roc, a new British audio brand, have just released their debut range, Galvanize. Each headphone is crafted from British aerospace-grade aluminium and packs custom-made high definition speakers. All models are designed, engineered and hand-built in Britain. For more information see www.blocandroc.com or email hello@blocandroc.com



4. LINK™ Power Drive - Portable Data Storage and Power for iPhone® and iPod® touch devices. The imation LINK™ Power Drive lets you move and store data to free up storage space on your iPhone or iPod touch. The drive also lets you restore battery life so you'll stay connected longer and be able to backup photos, videos and files wherever you go. This product is MFi certified. Visit www.imation.com/LINK for more information. Go to www.amazon.co.uk to purchase it!



5. With its aerospace aluminum casing with anodized satin finish, soft touch housing and built-in cables, the

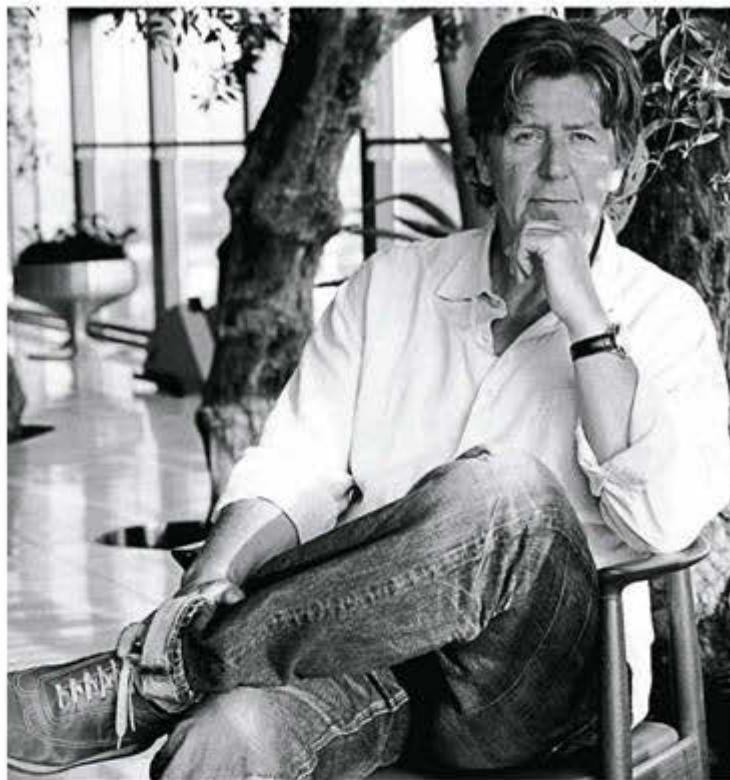
Mophie Powerstation

Plus line is the ultimate solution for power on-the-go. Delivering 2.4A of power, the powerstation plus line consists of four different battery size options letting you extend the battery life of your mobile device by up to 8 times, while smart-charging circuitry provides the perfect amount of power for a safe, quick charge. The built-in micro USB or Lightning cables are housed in a discreet hideaway compartment. When connected to a computer or wall outlet, these cables allow users to simultaneously charge both the powerstation plus and their device. With an extra USB port for the higher capacity models, users can quickly charge up to two devices at the same time at 2.4A each. Apple certified starting at £69.95. For more info visit www.mophie.com

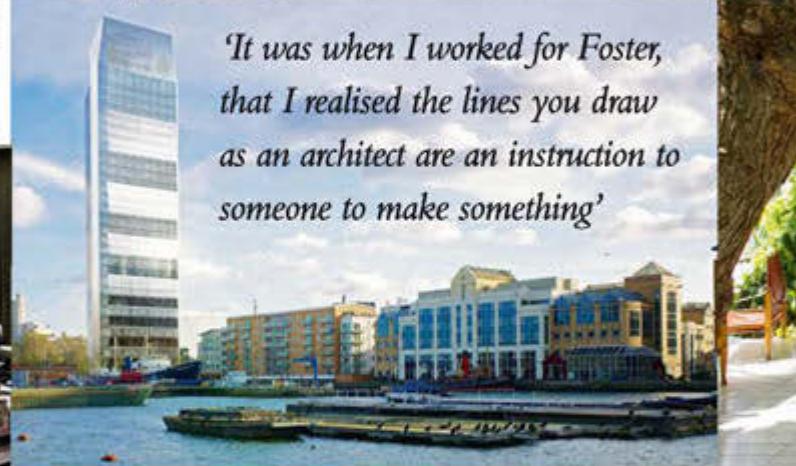


6. Travel in style with the new and improved **Tru Virtu** "Cash & Cards" aluminium wallet - a triumph in form and design. The aluminium wallet cleverly stores cash and cards in separate compartments and protects against illegal RFID-scanning of personal data, which is stored on credit cards. Stylish, compact, light and secure. Choose from 10 colours at www.stonegift.com or call 01732 771771. Enter promo code TVGQ10 to receive 10% off all Tru Virtu products. (Expires 30th April 2015).





Situated on the bank of the Thames, One Blackfriars will provide an exciting new addition to the London skyline; its 274 apartments and club lounge will offer spectacular views of the surrounding city



'It was when I worked for Foster, that I realised the lines you draw as an architect are an instruction to someone to make something'

NORTHERN STAR

He may be Manchester's golden boy, but Ian Simpson has not been tempted to jump on the 'starchitectural' bandwagon. However, as One Blackfriars emerges from the ground this month, the modest Mancunian should prepare to see his name in lights. *Claire Pilton reports*

Pity the careers master who advised Ian Simpson to lower his sights and settle for working as a draughtsman in one of the local factories. 'I wanted to become an architect from the age of twelve. I was good at art, but had no wish to be an artist. I was looking for something less ephemeral, more constructive; something that was not a purely personal odyssey.' Ian is adamant: 'architects have a responsibility to society. Buildings should be as beautiful as possible and, in the process, engage with and contribute to the quality and legibility of their surroundings.'

Enter St George's One Blackfriars, 'which occupies an extraordinarily dynamic site where

you have the moving water of the river and the movement of the road. This building could not be static. There is a fluidity to its form that rises up and which, at its most slender profile, orients itself to the City and St Paul's. You couldn't put that design anywhere else in the world.'

After 18 months' work on the foundations and basement, the superstructure is nudging above ground. When complete (first residents are expected to move in from 2018), the 50-storey landmark will stand 170 metres tall. 'The UK's perception of skyscrapers is very different to that of New World countries where they start at 300 metres. Our only true contender is the Shard (310 metres). It had to be big to be elegant.'

'The Shard's long gestation period is indicative of London's historic resistance to tall buildings; namely anything over 20 storeys. We recently co-sponsored a New London Architecture exhibition that reported 236 such buildings in the pipeline which, if all completed, will have a significant impact on the skyline, streets and public spaces.' 'If' is the operative word. 'The planning process is much more sensitive in the capital compared to post-industrial cities in the north where architects have been celebrated for creating something special. In a city the size of Manchester, an individual can make a difference.'

Ian speaks with experience. Having graduated from Liverpool polytechnic and 'learnt the



mechanics of buildings at Foster's then-small office,' he and fellow architect Rachel Haugh co-founded their practice in 1987. To facilitate this, Rachel ran the office while Ian took a teaching job at Manchester University. 'Architecture is not a young person's game. You have to demonstrate your ability to be commissioned. It's a chicken and egg scenario unless you are lucky with a competition. In the early Nineties, our practice was one of several invited to shape a regeneration framework for Manchester. After the bomb struck in 1996, we won the competition to master plan the city centre.'

Subsequent newbuild projects included No 1 Deansgate, Urbis, Shudehill Interchange and the 49-storey Beetham Hilton Tower (where Ian resides in the penthouse). The practice is also known for working with existing buildings such as Grade II*-listed Manchester Museum; UCL, where they created a new mechanical engineering department and lecture theatre under a Grade I-listed building; and Trinity College, Cambridge, where they designed a student facility/bar with historic buildings

behind, and the Grade I-listed Fellows Parlour.

In 2003 the practice made its residential debut in London with the Jam Factory in Southwark. A decade later, Simpson would see his designs for the first phase of Battersea Power Station begin to take shape; Circus West, which will feature 5.6 miles of winter gardens, was 75 per cent reserved within one week of launching off-plan in January 2013.

'Battersea allowed us to lift our heads up after the recession and look ahead. Our team of 110 is divided between the Manchester and London offices whose commissions include schemes in Westminster and in Canary Wharf where Dollar Bay is due for completion in 2017.' Not surprisingly, One Blackfriars ranks as their 'most challenging and complex project to date'. The tower's slender raking volume minimises its footprint and maximises the extent of public realm at this mixed-use development, which will incorporate a retail/leisure building, 162-key hotel and landscaped plaza. The tower will provide 274 apartments complete with a spectacular club lounge on level 32 behind

a 'double-skin façade'. The outer shell is a completely transparent glass surface; the inner skin is the thermal line and contains insulated solid panels together with double-glazed sliding screens and panels. The zone between varies in depth and will provide residents with private winter gardens.

For Ian, 'the ability to sit back and look out is one of the qualities of city living'. His own 12,500 square foot duplex penthouse has inspired the 'pentuplex' at One Blackfriars that will span 14,700 square foot over three floors with a further 2,600 square foot of sky gardens on the two storeys above. Ian rates 'being able to have lunch outside pretty much all year round', in what he describes as 'an oasis. A sanctuary that is full of light, where you can see the weather moving around you; where you can retreat and decompress in a very strong urban environment, but are constantly animated by, and only thirty seconds away from, the city below.'



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MAXIMISING *the* MARKET

Savills Country Department is perfectly placed to provide vendors with local, London and international buyers. Claire Pilton reports

'Uncovering buyers who have not walked down the virtual or village high street is our forte,' says Lindsay Cuthill, who heads Savills Country Department from the company's global headquarters in London. His team of 28 offers a different approach that clients deem 'a breath of fresh air to the country market'.

"The best thing we can do for a seller is to give buyers a really good service. Those who hail from London are likely to be either weekenders or families who are upping sticks and changing schools; invariably the latter want to know what they can afford to buy

in the country before they start looking for a property. On asking one of our 32 London offices to value their existing home, they probably mention relocating further afield, at which point the London team refers them to us. Essentially we hear about that thought of moving out on the very day a potential country-house buyer asks what their London home is worth.'

The Department's global connections are equally impressive. 'We sit alongside the Russian, Chinese and International desks which oversee and co-ordinate a network

of over 600 offices and associates across the Americas, Continental Europe, Asia Pacific, Africa and the Middle East.' Lindsay cites a call from the Savills office in Portugal, 'whose client needed help looking to buy in Oxfordshire. Their budget was in excess of £6 million.'

The Country Department sells property in what Lindsay calls the 'substantial' price range. 'The higher the value of the property, the more meaningful the proportion of buyers are from Western Europe, North America, Eastern Europe and China. That said, many of

Formerly occupied by King Charles II and by Handel, Grade I-listed Malmesbury House in Wiltshire, is on the open market for the first time in 600 years. With nine bedrooms, an annexe, orangery and large garden, it flutters a £3.95-million guide price.



'When it comes to buying a house in the country, it is usually as much an emotional purchase as a financial decision'

This £16.75-million newbuild mansion on St George's Hill has six reception rooms, six bedroom suites, an indoor pool complex, two-bedroom staff flat and 1.74-acre gardens.



Occupying a spectacular valley in Tetbury, Gloucestershire, this £12-million, Grade II-listed James Wyatt country house was sold last year



our international buyers are not price or area specific; for them, everything revolves around acquiring the "right" house.'

Transaction levels over the last three years bode well for what, in an election year, may prove a more hesitant and challenging market. 'We have a clash with the traditional top end of the country-house market's launch and we will probably incur a slow down some six weeks before – but the market will continue,' says Lindsay. 'If people were that worried, they would have turned the lights out and left the country last year; instead we saw frantic activity

induced by December's Stamp Duty reforms. House prices may well dip initially after a proposed mansion tax, but they are equally likely to even out in years to come. You don't buy a house in the country with a two-year view; you wouldn't even appreciate the full cycle of your garden in that time.'

Over the next five years, Savills Research anticipates growth of 19.6 per cent for the prime country-house market, assuming mansion tax is introduced this year; that increase rises to 23.9 per cent assuming no mansion tax, but with a revision of

the current council-tax system. In Britain, we believe in 'the strength of property as a long-term investment, but when it comes to buying a house in the country, it is usually as much an emotional purchase as a financial decision.' To that end, Savills Country Department offers clients a bespoke, boutique service with the backing of a global network that celebrates its 160th anniversary this year.

Contact Lindsay Cuthill on 020-7016 3820 or email lauthill@savills.com

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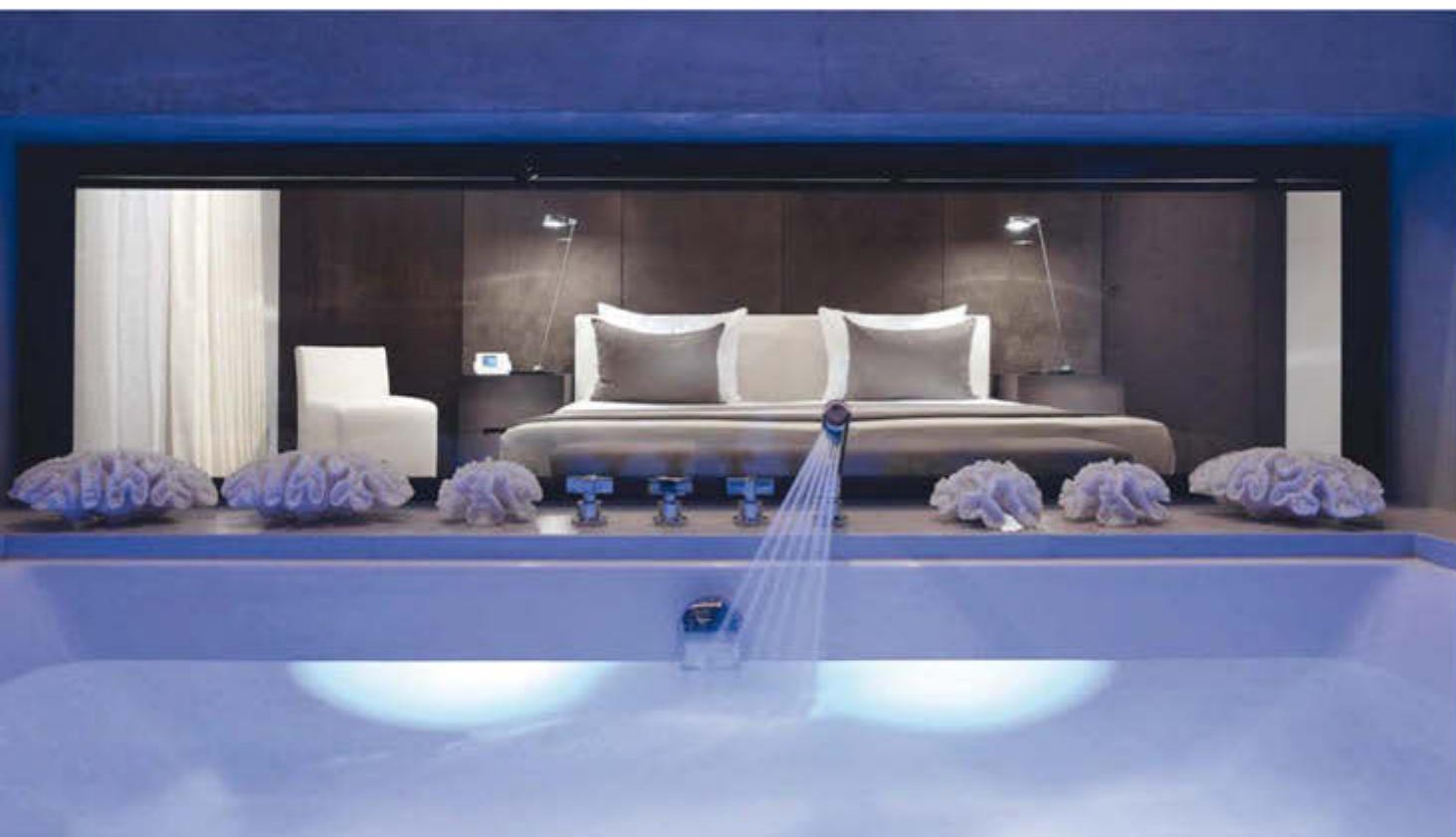
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CGIs for illustrative purposes only. 90 minute journey includes 1 hour 15 minute train journey from London Paddington to Kemble and 15 minute drive from Kemble to South Cerney. Times correct as of January 2015 by National Rail enquiries.

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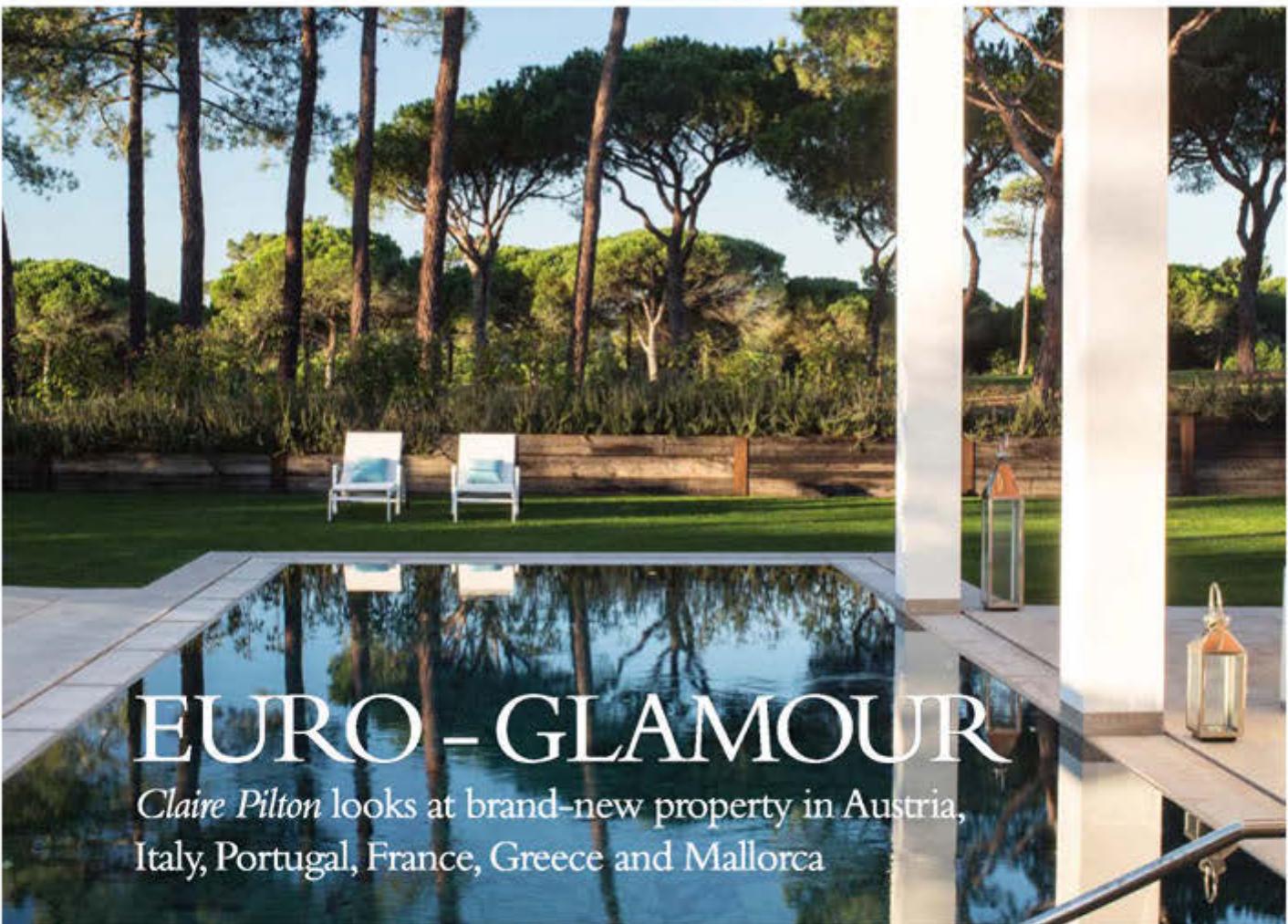
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EURO-GLAMOUR

Claire Pilton looks at brand-new property in Austria, Italy, Portugal, France, Greece and Mallorca

QUINTA DO LAGO

With over 40 years of investment to its credit, Quinta do Lago (00-351-289 390 700) has saved the best until last with the release of San Lorenzo North. Bordered by the Algarve's Ria Formosa Nature Reserve, the 26 villa plots enjoy views across the San Lorenzo golf course and towards the Atlantic Ocean. Purchasers can build up to 25 per cent of their plots (compared with 20 per cent elsewhere on the resort) to a contemporary architectural design, as demonstrated by the show villa. This modern, pared-down look signals a new era at Quinta, where the average buyer age group has dropped ten years (to 45–55) since 2011. During that time €25,000,000 has been invested in the resort, with a further €21,000,000 allocated

over the next five years. Interestingly, two of the three British buyers at San Lorenzo North already own property within the 650-acre resort, where facilities include three championship golf courses, a tennis centre, water sports on the lake and two-mile beach, four hotels and eight restaurants. Plot prices range from €2,500,000 to €3,200,000, with building costs circa €2,000 per square metre. For those who can't wait, the €5,900,000 turnkey show villa offers 535 square metres of five-bedroom accommodation complete with a home spa, gym, games room and cinema; outside, the double-height covered terrace features a Portuguese marble swimming pool, barbecue table and fully serviced outdoor kitchen.

ST TROPEZ

€14,950,000 could see you and yours looking down over the Bay of St Tropez from a newly built residence in Roule des Plages. Occupying what Christie's International affiliate Michaël Zingraf (00-33-493 397 777) describes as 'a ravishing flat plot of land', this south-facing property extends to 650 square metres over three floors. It has eight bedroom suites, two formal receptions, a home cinema, wine cellar, fitness room, Jacuzzi and heated swimming pool; a one-bedroom caretaker's apartment affords 'lock up and leave' appeal.



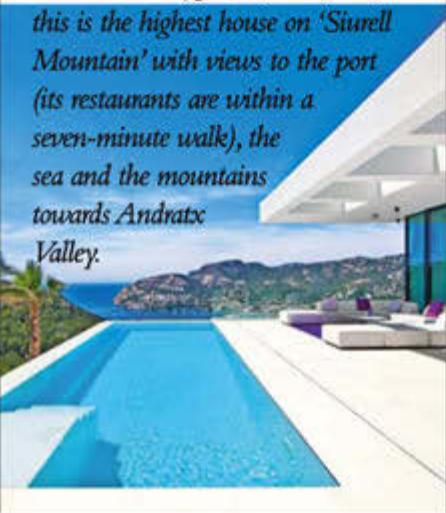


LAKE COMO

Located on the western shores of Lake Como, a few miles from Cernobbio and Laglio, the quiet medieval village of Brienz ranks among the area's best-kept secrets. Neighbouring the ancient church of Saint Anne, Ca' Nova promises 'to blend modern luxury and tradition right on the lake'. Designed by Edward Williams Architects (whose founding partner worked on Glyndebourne and Goodwood), it is scheduled for completion next spring and available through Savills (020-7106 3740) for €2,900,000. Offering 400 square metres of six-bedroom accommodation over six storeys (with a lift), it enjoys direct access to the water as well as a private berth in Brienz's marina.

PUERTO ANDRATX

With a terrace perfect for sunset parties, and superb views across Puerto Andratx, this Bauhaus-style villa was also a finalist of the Majorcan Architect Award 2014. Extending to 578 square metres with a further 411 square metres of terraces, these include the rooftop terrace bar and barbecue area, an LED-lit infinity pool and verandas to the four bedroom suites. Available through Engel & Volkers (00-34-971 674 780) for €9,500,000, this is the highest house on 'Siurell Mountain' with views to the port (its restaurants are within a seven-minute walk), the sea and the mountains towards Andratx Valley.



KITZBUHEL

High society is very much 'at home' in the world-famous winter sports and golf metropolis of Kitzbühel. The town's playground status started with the Grand Hotel that opened in 1903 and was frequented by English and other European aristocrats throughout the First and Second World Wars. Situated next to the former hotel in its original grounds, The Grand comprises five modern apartments within a newly built, traditional timber chalet.

Due for completion this December, prices range through First Kitzbühel (00-43-535 666 604) from €2,780,000 for a 294 square metre apartment with two bedrooms and bathrooms, to €7,900,000 for the 548 square metre penthouse with five bedroom suites. The residence sports its own wellness centre with a 20 metre swimming pool, sauna, Turkish steam bath and whirlpool. The five apartments also share a home cinema, billiard room, underground parking and views of the Hahnenkamm where the World Cup Alpine ski races are hosted.

PORTO HELI

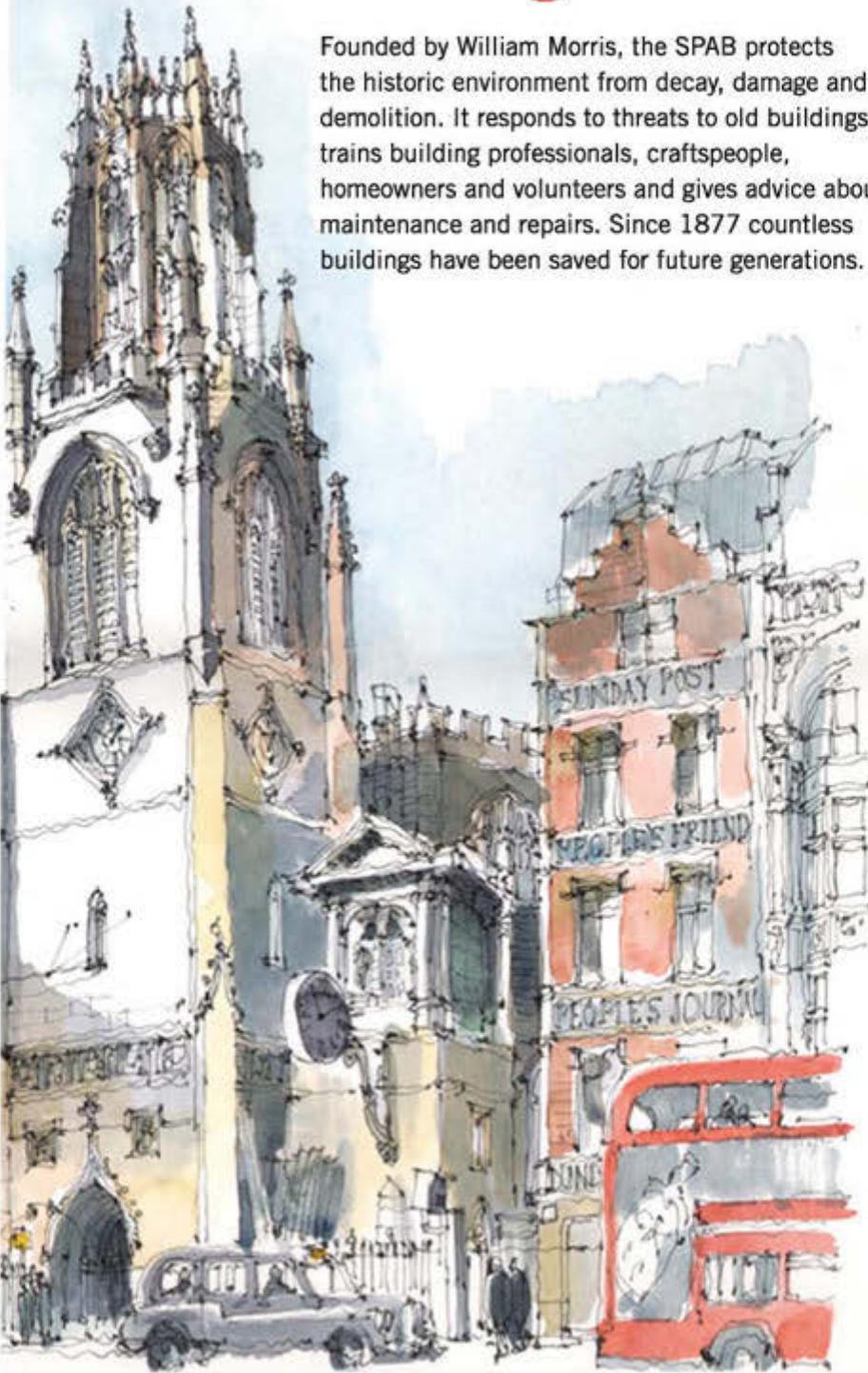
For those who aspire 'to sleep all day and party all night', the Nikki Beach Resort and Spa at Porto Heli opened last summer in one of the most exclusive settings on the 'Greek Riviera'. Affording panoramic views of the Aegean Sea from almost every corner, this super-chic boutique resort comprises 17 hotel suites and 49 fully furnished Nikki Beach branded 'lifestyle residences' that are for sale on renewable 60 year leases. Spanning from 50 to 97 square metres, each one has a balcony or terrace; those on the ground floor also have private pools, while those on the top storey have a sun deck and Jacuzzi. Priced from €400,000 to €800,000, owners enjoy 60 days usage (including 20 days in high season) and receive 50 per cent of rental income from the rest of the year. Nikki Beach (00-30-21 06 56 04 50) is the only beach club and restaurant currently operating in the region. It's also the only hotel with direct access to the sea and is easily accessible from Athens.



The Society for the Protection of Ancient Buildings



Founded by William Morris, the SPAB protects the historic environment from decay, damage and demolition. It responds to threats to old buildings, trains building professionals, craftspeople, homeowners and volunteers and gives advice about maintenance and repairs. Since 1877 countless buildings have been saved for future generations.



Drawing of St Dunstan-in-the-West by SPAB Scholar Ptolyomy Dean

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Guide price: €7,950,000

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#47 All views considered

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Guide price correct at time of going to press. View is indicative only.



LIVING LUXURY

Demand for long-term rental property is higher than ever, especially in SW3. Catriona Gray looks at how Sloane Stanley estate is leading the way in a fresh approach to high-end letting

The last decade has seen the rise of the luxury rental in Chelsea. With its many boutiques and assortment of charming cafes and restaurants, SW3 combines a high standard of living with a colourful artistic history. Chelsea has long been the haunt of artists, musicians and writers – as can be seen by the dozens of blue plaques that mark the former residences of some very famous inhabitants. With property prices soaring in one of London's most desirable areas, the demand for homes to let has never been so strong. Sloane Stanley is one of the estates that owns parts of this area and is leading the way in its innovative approach in raising the bar for premium rentals – taking its cue from the history of the area, to create homes that have atmosphere and personality. 'We want to create rentals that have character as well being presented to an extremely high standard,' says Paula Brockway of Sloane Stanley. 'When you rent a property, it becomes your home and we want to create interiors that are exceptional.'

As a result, Sloane Stanley has been trying something new: treating each of their rental properties as a separate project and decorating each one in a highly individual way. The flat shown here is a perfect example, located in a cobbled mews in the heart of Chelsea. The interiors of this rental property were completely reconfigured in order to make the most

of the space. It now has a self-contained studio for staff or visitors, three en-suite bedrooms set over two floors, a roof terrace and an impressive living area, which manages to incorporate both a state-of-the-art television room and a more traditional sitting room beyond it. A high-spec heating system has eliminated the need for radiators; clever lighting creates atmosphere; curtains open at the touch of a button; and care has been taken to make the building energy efficient – such as installing solar panels on the roof. 'We wanted to create a stylish interior for people too busy to do it themselves,' explains Paula.

The result is a property that is ready to move into, yet has had all the care and attention that traditionally is only lavished on a much-loved family home. The building was converted by Tyler Mandic, which has extensive experience working on property in the heart of London, whilst the interiors were furnished by Milc through Savills. Sloane Stanley is currently working on several other rental properties in Chelsea, each with its own unique atmosphere. With properties such as this coming onto the market, the phenomenon of long-term renting is easy to explain: if you found a place like this, you'd simply never leave.

For details of residential lettings offered by Sloane Stanley, call 020-7349 7900 or visit www.sloanestanley.com



NOTEBOOK

Catriona Gray looks at desirable property at home and abroad



Great stakes

Few places are as quintessentially English as Ascot. As well as its famous racecourse, its picturesquely location and excellent schools make it a property-seekers dream. Bewley Homes have raised the stakes with two fabulous properties. Byways is a mansion with six bedrooms, a self-contained annexe and landscaped gardens – perfect for large families. If you'd prefer a penthouse, then Montrose Court provides plenty of space for those seeking to live the high life. *Bewley Homes: 0845-686 8600; www.bewley.co.uk*



Wings of a dove

Buyers from across the globe are attracted to Bath for its spectacular Georgian architecture and attractive lifestyle. With over 40 years in the property industry behind them, Sarah Dedakis and Christine Penny of Dovetail Properties are well placed to help potential buyers. Whether you are seeking an investment property, building a buy-to-let portfolio or simply want an outstanding place to live, the duo's wealth of local knowledge, contacts and experience can certainly open doors. For more information, visit www.dovetailproperties.co.uk



Practically perfect

This detached, double-fronted Georgian house is located on Hamilton Terrace, one of St John's Wood's finest roads. Lovingly restored and refurbished, this Grade II-listed house has five bedrooms and a 90-foot landscaped garden. *For details, call 020-7586 1000 or email ian@iangreenresidential.com*



Dreaming of Manderley

One of the most romantic jewels of the Caribbean is now on the market.

Set in two acres of tropical gardens filled with palms, bougainvillea and jasmine, Manderley House in St Lucia is a stunning hideaway with spectacular views. Designed in the traditional gingerbread style of island plantation houses, the story behind Manderley House is as captivating as its antique-filled interiors.

To find out more about this property, telephone 00-1758-285 0921, email manderleyhouse@btinternet.com or visit www.manderleysilucia.com





The main section of the advertisement displays nine property photographs arranged in a 3x3 grid, each with a price tag below it:

- READING UNIVERSITY AREA £625,000** (Top Left)
- EMMER GREEN, READING £875,000** (Top Middle)
- LOWER BASILDON, BERKSHIRE £1.175,000** (Top Right)
- SONNING, BERKSHIRE £1.195,000** (Second Row, Left)
- NR CALCOT PARK, BERKSHIRE £1.195,000** (Second Row, Middle)
- UPPER BASILDON, BERKSHIRE £1.350,000** (Second Row, Right)
- PANGBOURNE, WEST BERKSHIRE £1.595,000** (Bottom Left)
- UPPER BASILDON, WEST BERKSHIRE £1.595,000** (Bottom Right)

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aldwychchambers.com



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Images are computer generated and indicative only. Interior photograph of the Hepworth show apartment with indicative views from the 39th floor. *Price correct at time of going to press.



Building a legacy



For over two decades, Janine Stone has created outstanding private residences, both in the UK and internationally

The architectural and interior-design practice has taken on a wide variety of projects, from the sympathetic restoration of historic buildings to the construction of contemporary masterpieces. 'Creating elegant and comfortable spaces that precisely meet clients' needs and exceed their

aspirations is at the heart of everything we do,' says Janine. As design and building contractors, the company balances the creativity of its architects and interior designers with the commercial skills of its construction team. Her team's experience enables the company to deliver a high level of craftsmanship from

conception to completion, and to ensure that each project is kept on schedule and within budget. Recent commissions include the construction of a newbuild house with a subterranean pool complex; the restoration of a six-storey Kensington town house; the construction and decoration of a contemporary residence in Israel; and large country houses in Oxfordshire and Surrey. Projects range in size and scale with commissions from £5 million up to £20 million.

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Taking the measurements of the GQ world

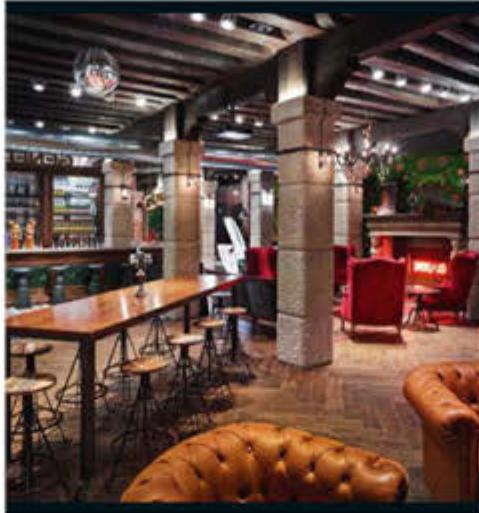
Nº 22

A new wave of 'social hotels' brings luxe stays to hip travellers

ITALY

In: Venice
Book: Generator
generatorhostels.com

THE VIBE: Artsy. Venice's art scene is famously rich, and Generator has a rotating collection of works on display
THE GOOD NEWS: It's right on the waterfront
THE BAD NEWS: It's not on the mainland – rather, the Venetian island Giudecca
£38: Price of a private room in high season
APEROL SPRITZ: Drink of choice from the bar (*right*). An Italian classic, and *au courant*
DINNER TIME: The chef makes fresh pasta every day



ICELAND

In: Reykjavik
Book: KEX
kexhostel.is

BEST FOR: Musos. It has doubled as a venue for the Iceland Airwaves Music Festival and has hosted Sigur Rós gigs
WAX: Visit Smekkleysa record shop nearby
£88: Starting price of a private room
BLEND IN: At the KEX gastropub
CELEB SPOT! Russell Crowe sang "Because The Night" with Patti Smith here when filming for *Noah*, watched by Ben Stiller, Darren Aronofsky and Emma Watson
PUMP UP: And hit Gym & Tonic
AT THE BAR: Icelandic craft beer all the way

PORTUGAL

In: Lisbon
Book: Home
homelisbonhostel.com

LOCATION: Baixa District in central Lisbon
VIBE: Members' club-esque home from home
IN THE EVENING: Traditional Portuguese dishes cooked by the owner's mother
DISH: Go for the classic cod
TWO MONTHS: The longest stay from a guest, who wrote a book about Home's cooking
£15: The average price of a room. Yes, £15
INDEPENDENT CULTURE: Lisbon is less globalised than other European cities
DRINK OF CHOICE: Ginjinha, Lisbon's signature cherry liqueur. A sweet pick-me-up

FINLAND

In: Tampere
Book: Dream
dreamhostel.fi

162 DAYS: The longest stay on record
PER NIGHT: £45 for a double room
DESIGN: Eco-futuristic
GIRLFRIEND FRIENDLY: It's next to a cat café
ALT PAYMENT: Previous guests have settled the bill with bitcoins, concerts and cooking
LOCAL DELICACY: Mustamakkara. A Finnish version of black pudding
CULTURAL EXCHANGE: Customers have brought staff gifts including Latvian meat
FOOT IN MOUTH: The staff keep a book of ridiculous conversations that they overhear

UNITED STATES

In: New York City
Book: The Bowery House
theboweryhouse.com

WHERE: Just north of Chinatown
STYLE: Simple interiors with vintage touches such as mason jars and classic film posters
40: The average age of guests. Fewer backpackers, more tastemakers
HERITAGE: The building opened in 1927 and hosted soldiers after the Second World War
STANDARD ROOM PRICE: £60 – a steal for NYC
28 DAYS: The max length of stay they'll allow
TIE THE KNOT: You can get married on the roof terrace against the New York skyline
ESSENTIAL DRINK: An Old Fashioned, clearly

SPAIN

In: Barcelona
Book: Casa Gracia
casagraciacbcn.com

WHERE? Gracia, an upscale-boho district
THE AIM: To make you feel more like a Barca-local than a tourist
STYLE: Casual, multicultural
SIX: The largest group a room can sleep
HANG OUT: In the library (with its vintage chairs), the "mirror room" (a lounge with the largest bean bags ever) or the bar
SUN'S UP: It's close to the La Barceloneta sands
PRIVATE DOUBLE ROOM: £20 per person
VISIT: Antoni Gaudí's iconic "La Pedrera", only a five-minute walk away

GERMANY

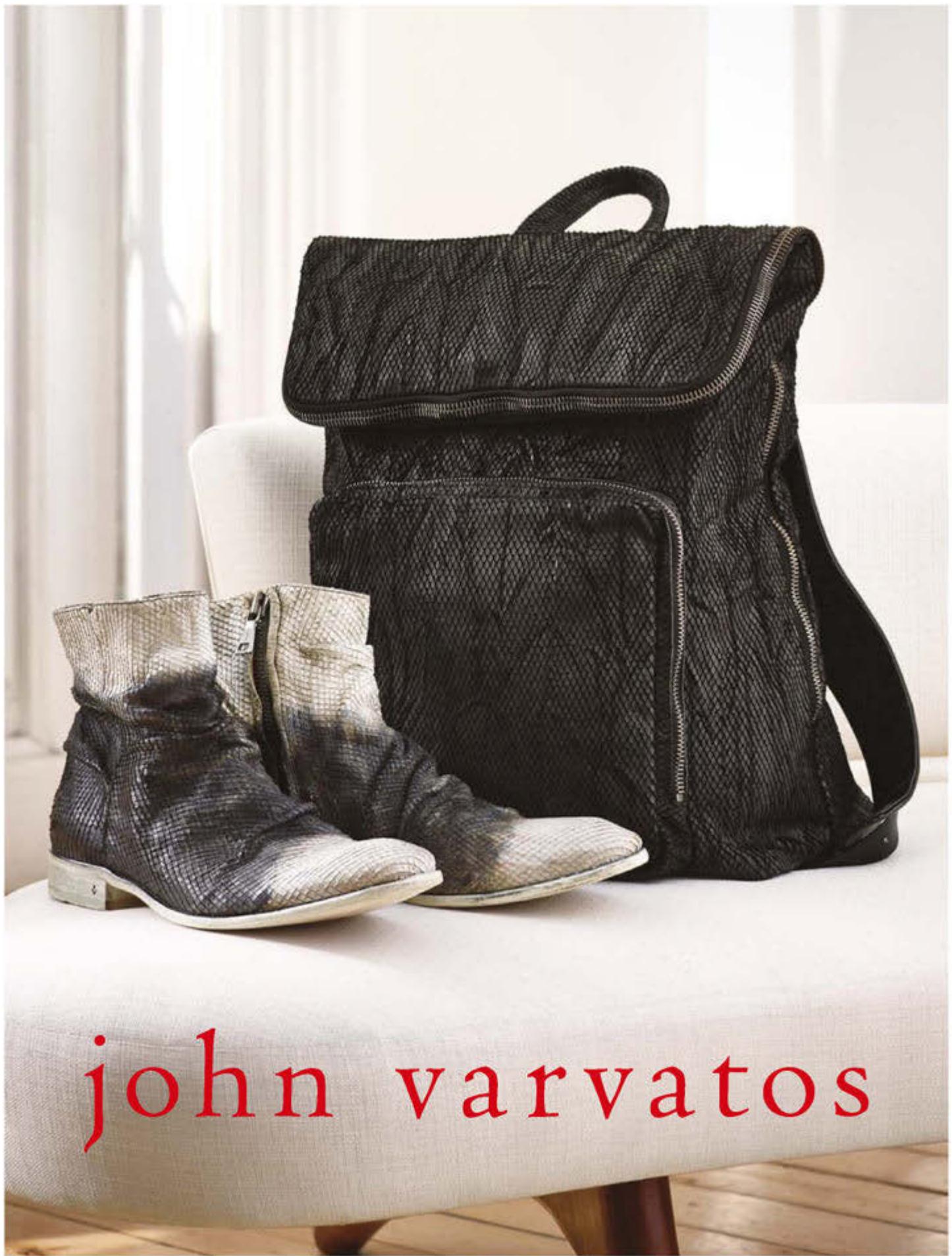
In: Berlin
Book: Plus
plushostels.com

£30: Average price of a double bedroom
CLIENTELE: Backpackers and businessmen
THE LOOK: German minimalism
BRING: Your trunks. There's a pool and sauna
SPOILED FOR CHOICE: Cool neighbourhood Friedrichshain in nearby, legendary techno club Berghain is five minutes away, and it's only two minutes from the old Berlin Wall line
DRINKS: There's a guided bar tour
ONE: Number of attempts to smuggle a dog into the hostel. "It did not work out well"

CZECH REPUBLIC

In: Prague
Book: Equity Point
equity-point.com

TEN: Minutes walk to the Old Town Square
£26: Per night for a double room
INSIDE: Fresh colours and new furnishings
PRIVATE COURTYARD: For summer evenings
PRO TIP: Exchange your Euros for the Czech Crown. Some places accept the former, but you may get stung for change
HOTSPOT: Café Slavia, just five minutes away, has been a haven for writers and musicians
PERSONAL TOUCH: The staff will take you to tourist-free local bars, if you ask
AT THE BAR: Pilsner, pilsner or pilsner



john varvatos

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foreword

Dreams do sometimes come true – literally. Turn to our shoot “Pick Of The Bunch” and you will see that it was shot at the truly amazing McQueens Flower Shop on London’s Old Street. This happens to be owned by Kally Ellis, one of my closest friends. She started her career in a French bank but one day she had a dream that she was a florist and when she woke up she decided to follow this up and today, through hard work and enormous talent, she and her McQueens team are among the most celebrated florists in the world.

So, in this vein, we are kicking off this spring/summer 2015 issue of *GQ Select*, in association with House Of Fraser, with a little wishlist of our own in the hope that we hit it lucky like Ellis.

ROBERT JOHNSTON

Cardigan by **Tommy Hilfiger**, £150.
Jumper by **Howick**, £45. Watch
by **Emporio Armani**, £225. All at
House Of Fraser. houseoffraser.
co.uk. Glasses by **Oliver Peoples**,
£235. oliverpeoples.com

Watch by **Emporio Armani**, £329.

Coat by **Linea**, £349.



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here comes the weekend

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SERIOUSLY STYLISH AND GOOD ENOUGH TO SPORT ALL DAY.

AND GROOM FOR IMPROVEMENT WITH THE MOST INDULGENT PRODUCTS

photographs by sam christmas

styling by grace gilfeather



Shirt by **Wolsey**, £110. Trousers by **Paul Smith**, £300. Watch by **Fossil**, £115. All at House Of Fraser. houseoffraser.co.uk



Tom Ford Grey Vetiver

Vetiver is an Indian grass that is a classic note for men. Tom Ford has reformulated his version without losing its smoky heart.

Grey Vetiver Eau de Toilette by **Tom Ford**, £62 for 50ml. tomford.com



Clarins Men

If your lifestyle is showing in your face, help protect against damage and hold back the years with this non-greasy revitalising gel. The eye serum helps to calm puffiness and reduce dark circles.

Revitalising Gel, £32 for 50ml. Anti-Fatigue Eye Serum, £29 for 20ml. Both by **Clarins Men**. clarins.co.uk



Kiehl's

The Crème is brilliant at controlling frizz and nourishing dry hair while the conditioner can be either washed out or left in for greater control with heaviness.

Hair Conditioner & Grooming Aid, £18.50 for 250ml. Creme With Silk Groom, £18 for 125ml. Both by **Kiehl's**. kiehls.co.uk



Lab Series

While not a replacement for exercise – more's the pity – it is claimed that using this after working out can help to tighten and tone your torso. Must be worth a shot, surely?

Ab Rescue Body Sculpting Gel by **Lab Series**, £34 for 200ml. labseries.co.uk



no sweats? no way!

The sports luxe look is the coolest trend right now and this means that the grey marled cuffed-bottom sweatpant should be a basic in every man's wardrobe – twin with a pair of Timberland boots and a denim jacket for use outdoors.

Track trousers by **Tommy Hilfiger**, £56. tommy.com



Shirt by **Farah**, £40. farah.co.uk



From left: Blue socks by **Falke**, £15. falke.com. Striped socks by **Paul Smith**, £17. paulsmith.co.uk. Argyle socks by **Burlington**, £5. burlington.de. Red socks by **Polo Ralph Lauren**, £10. ralphlauren.co.uk

polos minted

Sunspel's unbeatable heritage is loved by the best secret agents and helps men of action wind down in style

Originally founded in Nottingham in 1860, Sunspel used this city's undoubted skills in textile manufacturing to create underwear – indeed, it was the first company to introduce the British to the boxer short.

But as 007 knows, there's a lot more to Sunspel than pants. In *Casino Royale* Daniel Craig sported a navy blue Sunspel Riviera polo – one of the best summer shirts money can buy – and today the brand is rapidly turning itself into an all-round fashion label without losing sight of its commitment to quality.

Its pieces have the same pared-back, relaxed British cool you would expect, using the finest materials and employing traditional techniques as well as the latest technology and a discerning eye for detail to produce pieces that will last for years – and still look great.



Jumper by **Sunspel**, £155. sunspel.com



Jumper by **Sunspel**, £105. sunspel.com



Top by **Sunspel**, £60. sunspel.com



Anti-Age Global Revitalizer by **Sisleyum For Men**, £120 for 50ml. sisley-paris.com

the history of the sweatshirt

It's hard to imagine life without the sweatshirt but this classic piece of American fashion heritage owes its beginnings to a football player at the University of Alabama called Bennie Russell. At the time the game was played in knitted woolen sweaters that were heavy, uncomfortable against the skin and difficult to wash and dry. Russell's father made combination underwear in cotton for women and it was suggested that the tops could be adapted into sports pullovers – the result was dubbed a "sweatshirt" by an anonymous employee and the company, now named Russell Athletic, still specialises in sports uniforms today.

In the Twenties the Knickerbocker Knitting Company in Rochester, New York, came up with a flocking process that enabled raised lettering to be printed on fabric, making the sweatshirts ideal for high-school sports. KKC, now trading under the name Champion, still makes some of the best sweats around and has made other improvements as well, such as the hooded and the zip-up sweatshirt.



Top by **Wolsey**, £70. [wolsey.com](#). Shorts by **Lyle & Scott**, £45. [lyleandscott.com](#)



Jumper by **Polo Ralph Lauren**, £125. Plimsolls by **Dune**, £55. Watch with rose gold face by **Emporio Armani**, £225. Cup and saucer by **Casa Couture**, £14. All at House Of Fraser. houseoffraser.co.uk. Tracksuit bottoms by **New Look**, £20. newlook.com



Murdock London

Legendary barber Murdock has developed a line of grooming products that will ensure your facial hair is always in top condition. The oil will smooth and strengthen the beard, while the shampoo will thoroughly cleanse while not drying your face.

Beard oil, £28 for 50ml.
Beard shampoo, £25
for 250ml. Both by
Murdock London.
murdocklondon.com



Montblanc

Montblanc has launched a new, limited edition of its original Legend fragrance that is a lighter, more refreshing version especially designed for the summer. Again created by Olivier Pescheux, one of the most famous names in the fragrance business, it is a blend of lime from Peru and fresh mint from with violet leaf, sour apple and sweet cardamom.

Legend Special Edition Eau De Toilette by **Montblanc**, £52 for 100ml. At House Of Fraser. houseoffraser.co.uk



Dressing gown by **Linea**, £65. Vest by **Calvin Klein Underwear**, £26. Both at House Of Fraser. houseoffraser.co.uk. Pyjama bottoms by **SunspeL**, £42.50. sunspeL.com

Model Liam at Storm
Grooming Annabel McCrory
Shot on location at St Martins Lofts



pick of the bunch

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PUT THE BOOM IN BLOOM

photographs by bella howard

styling by david lamb



Jacket by **Gap**, £59.95. gap.eu.
T-shirt by **Jack & Jones**, £18.
Trousers by **Systvm**, £50.
Both at House Of Fraser.
houseoffraser.co.uk



Jacket, £199. T-shirt, £69. Both by
Paul Smith Jeans. At House Of Fraser.
houseoffraser.com. Trousers by
Universal Works, £109.
universalworks.co.uk



Shirt by **Fred Perry**, £75. At House Of Fraser. houseoffraser.com.
Jeans by **Uniqlo**, £24.90.
uniqlo.com. Trainers by **Adidas Originals**, £62. At JD Sports.
jdsports.com



Shirt by **A Question Of**, £85. At House Of Fraser. houseoffraser.com. Trousers by **Gap**, £39.99. gap.co.uk. Trainers by **Adidas Originals**, £62. At JD Sports. jdsports.com. Watch by **Swatch**, £76. swatch.com. Bag by **Chapman Bags**, £225. chapmanbags.com. Umbrella by **London Undercover**, £125. londonundercover.com



Shirt by **DSW**, £110. At House Of Fraser.
houseoffraser.com. Jacket by **Uniqlo**, £29.90.
uniqlo.com. Jeans by **7 For All Mankind**, £180.
7forallmankind.com. Shoes by **Camper**, £115.
camper.com. Umbrella by **London Undercover**,
£165. londonuncercover.com



Coat by **Whistles X Stutterheim**, £235. whistles.com. Sweatshirt by **Whistles**, £110. whistles.com. Jeans by **A Gold E**, £135. At House Of Fraser. houseoffraser.com. Trainers by **Clarks Originals**, £100. clarks.co.uk



Jacket by **Albam**, £189.
albamclothing.com. Shirt by
Barbour, £69.99. At House Of Fraser.
houseoffraser.com. Sunglasses
by **Ray-Ban**, £135. ray-ban.com

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Sonny McCartney
Styling Assistant Kirstie Finlayson
Hair & grooming By Lee Machin
at Caren using Oribe
Models Kirtis Franklyn at Next;
William Eustace at FM
GQ shot at McQueens Flowers,
70-72 Old Street, London EC1.
mcqueens.co.uk

metropolitan magnates

Skateboarder
MEES VISSER

T-shirt by **Kenneth Cole**, £25. Plaid shirt by **Michael Kors**, £85. Black chinos by **Polo Ralph Lauren**, £115. Slip-ons by **Dune**, £55. Fragrance: *Eau For Men* by *Dior Homme*, £66 for 100ml



Pro BMXer
CRAIG TEAGUE

Linen shirt by **Howick**, £40. Shorts by **Label Lab**, £45. Trainers by **Dune**, £79. Fragrance: *Eau de Parfum* by *Etat Libre d'Orange Cologne*, £95 for 100ml

TO SHOWCASE HOUSE OF FRASER'S SS15 COLLECTION,
GQ UNCOVERS SOME OF THE UK'S MOST UNIQUE URBAN VIRTUOSOS –
A GROUP AS DYNAMIC AS THE LATEST RANGE



Creative director
JASON JULES

T-shirt by **Original Penguin**, £30. Plaid shirt by **Army and Navy**, £49. Blazer by **Howick**, £145. Mac by **Gant**, £200. Beige chinos by **Linea**, £55. Fragrance, *Colonia Oud Eau de Cologne* by *Acqua Di Parma*, £150 for 100ml

All brands available at
House of Fraser.
houseoffraser.co.uk



Street workout athlete
**STEPHEN HUGHES-
LANDERS**

T-shirt, £15. Shirt, £25.
Both by **Jack & Jones**.
51 slim-fit jeans by **Levi's**,
£80. Trainers by **Dune**,
£79. Fragrance: *Invictus*
Eau de Toilette by
Paco Rabanne, £58.50
for 100ml

Artist
CLYM EVERNDEN

Suit by **Corsivo**, £350.
T-shirt by **Paul Smith**, £45.
Jumper by **Kenneth Cole**, £55. Slip-ons by **Dune**, £55. Fragrance: *Amazing Green Eau de Parfum* by **Comme des Garçons**, £80 for 100ml

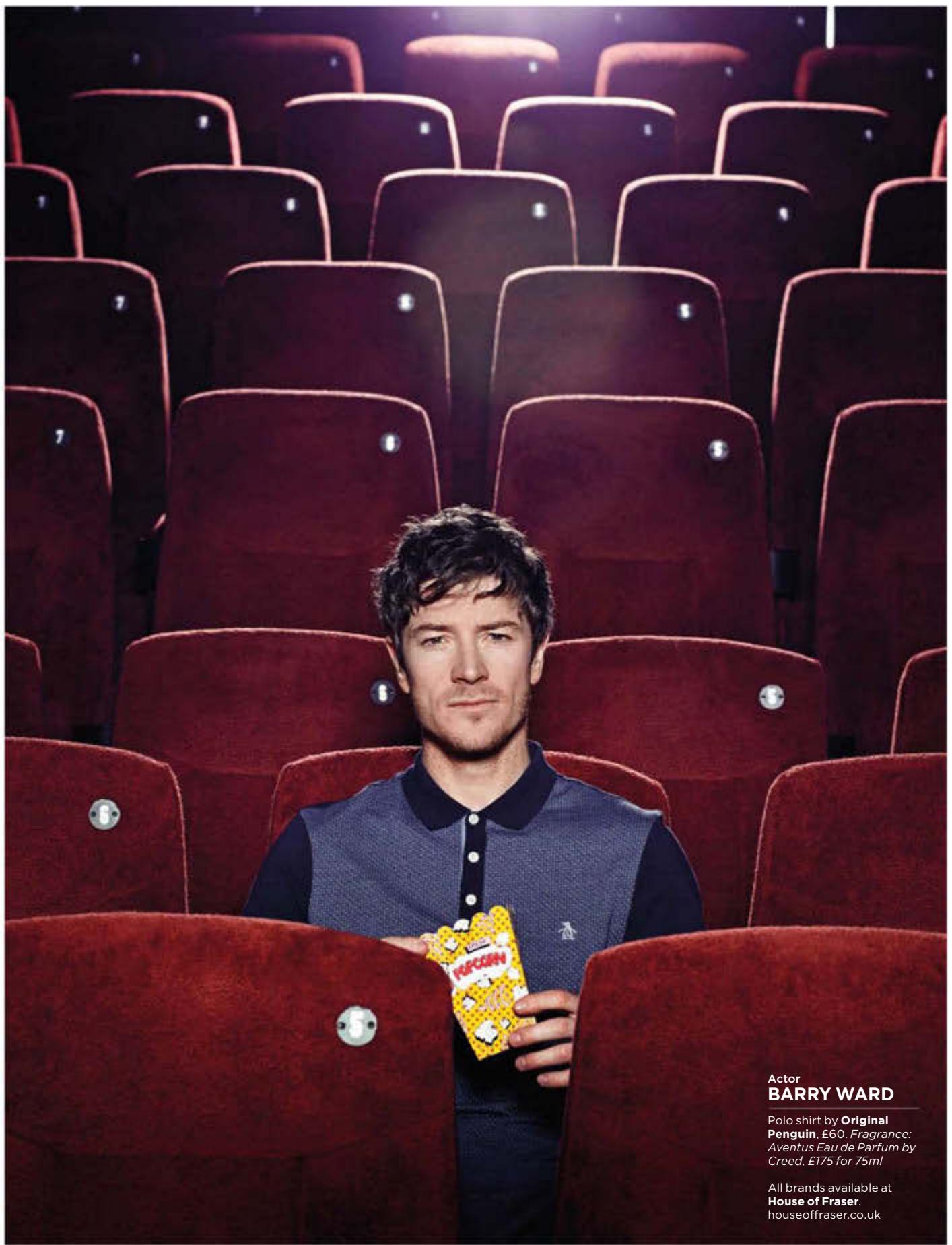
All brands available at
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houseoffraser.co.uk



Surfer
PETER MNYCH

Suit, £350. Shirt, £79.
Black tie, £40. All by
Kenneth Cole. Slip-ons
by **Dune**, £55. Fragrance:
Neroli Costa Azzurra Eau de Parfum by Tom Ford,
£140 for 50ml





Actor
BARRY WARD

Polo shirt by **Original Penguin**, £60. Fragrance:
Aventus Eau de Parfum by **Creed**, £175 for 75ml

All brands available at
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houseoffraser.co.uk

Founder, Pizzaiolo
ED SANDEMAN

T-shirt by **Jack & Jones**, £15. Shirt by **Label Lab**, £55. Shorts by **Linea**, £45. Desert boots by **Dune**, £75. Fragrance: Gentleman Only Eau de Toilette by Givenchy, £65 for 100ml

Founder, Pizzaiolo
CESCO AMODIO

Vest by **Label Lab**, £25. Shirt by **Paul Smith**, £115. Jeans by **Diesel**, £190. Fragrance: Gentleman Only Intense by Givenchy, £66.50 for 100ml



Founder,
Hansen & Lydersen
OLE HANSEN

Gingham shirt by **Army and Navy**, £49. Chinos by **Original Penguin**, £65.
Fragrance: *Terre d'Hermès Parfum* by Hermès, £81 for 75ml

All brands available at
House of Fraser.
houseoffraser.co.uk





bright here, white now

FROM SUMMER BAGS TO MONOCHROME TRAINERS AND STATEMENT SWEATSHIRTS, HERE IS OUR PICK OF THE SEASON'S BEST BUYS

photographs by mitch payne

styling by kirstie finlayson

1 Trainers by **New Balance**, £90. newbalance.com. 2 Shoes by **Whistles**, £175. whistles.com. 3 Shoes by **DKNY**, £125. dkny.com. 4 Trainers by **Nike**, £92. At JD Sports. jdsports.co.uk. 5 Trainers by **Adidas Originals**, £70. Exclusively at JD Sports. jdsports.com. 6 Trainers by **Aigle**, £90. aigle.com. 7 Trainers by **Puma**, £75. At Size?. size.co.uk. 8 Trainers by **Lacoste**, £62. lacoste.com



1 Sweatshirt by H&M, £15. hm.com. 2 Sweatshirt by **Selected Homme**, £45. selected.com. 3 Sweatshirt by **Levi's Vintage**, £120. levi.co.uk. 4 Sweatshirt by **Kenzo**, £200. kenzo.com. 5 Sweatshirt by **Worn By**, £50. At Topman. topman.com. 6 Sweatshirt by **Criminal Damage**, £55. criminaldamage.co.uk. 7 Sweatshirt by **Paul Smith Jeans**, £79. paulsmith.co.uk. 8 Sweatshirt by **Staple Design**, £75. At Size?. size.co.uk. 9 Sweatshirt by **MEN SPRZ NY**, £19.90. At Uniqlo. uniqlo.com. 10 Jumper by **Supreme Being**, £65. At House Of Fraser. houseoffraser.co.uk. 11 Sweatshirt by **Cheap Monday**, £45. cheapmonday.com



1 Jacket by **Diesel**, £310. diesel.com. 2 Jacket by **Ben Sherman**, £125. bensherman.com. 3 Jacket by **Asos**, £40. asos.com. 4 Jacket by **New Look**, £50. newlook.com. 5 Jacket by **Jigsaw**, £295. jigsaw-online.com. 6 Jacket by **Paul Smith Jeans**, £500. paulsmith.com. 7 Jacket by **Whistles**, £220. whistles.com. 8 Jacket by **Michael Kors**, £305. At House Of Fraser. houseoffraser.co.uk. 9 Jacket by **Reiss**, £345. reiss.com. 10 Jacket by **G-Star**, £170. At House Of Fraser. houseoffraser.co.uk



1 Bag by **Coach**, £290. coach.com. 2 Bag by **Knomo**, £95. At House Of Fraser. houseoffraser.co.uk. 3 Bag by **Ted Baker**, £195. At House Of Fraser. houseoffraser.co.uk. 4 Bag by **Diesel**, £165. diesel.com. 5 Rucksack by **New Look**, £19.99. newlook.com. 6 Phone case by **Barbour**, £39.95. barbour.com. 7 Wash Bag by **Aspinal Of London**, £150. aspinaloflondon.com. 8 Bag by **Tommy Hilfiger**, £165. tommy.com. 9 Document wallet by **Shinola**, £125. shinola.co.uk. 10 iPad Mini case by **Scotch & Soda**, £30. scotch-soda.com. 11 Wallet by **Polo Ralph Lauren**, £65. At House Of Fraser. houseoffraser.co.uk



Jeans by **Levi's**, £85.
At House Of Fraser.
houseoffraser.co.uk.
Jumper by **Zadig & Voltaire**, £250.
zadig-et-voltaire.com.
Shirt by **Gant**, £85.
At House Of Fraser.
Boots by **Dune**, £99.
dunelondon.com

FIT
REGULAR FIT,
SITS AT THE WAIST,
STRAIGHT LEG
WITH BUTTON FLY

FABRIC
NON-STRETCH,
HEAVYWEIGHT DENIM
(12 OZ), 100% COTTON
MADE IN POLAND



1
IN YOUR ROCK 'N' ROLL • I'M BACK IN DENIM • AND DENIM PUT THE SOUL IN

Levi's 520 Extreme Taper Jeans in moss blue

Constructed to hang low on the hip, with a drop crotch and generous through seat and thigh, tapering down to a skinny leg opening. Best for people with an athletic build who want a skinny jean look.

jeans therapy

WHETHER YOU'RE A DEDICATED DENIM HEAD OR A SIMPLE AMATEUR,

HERE IS GQ'S GUIDE TO HELP TURN YOU INTO A COMPLETE JEANIUS

photographs by mitch payne

styling by holly roberts

raw denim care

The first thing to check having bought raw denim is if the jeans have been pre-shrunk (or "sanforized" – a process named after the man who invented it in the Thirties, Sanford Lockwood Cluett) during the manufacturing process. If not, they will shrink dramatically – approximately 2in in length and around the waist – during the first wash.

If your jeans are unsanforized you need to soak them pre-wear. Fill the bath with 2-3in hot water (the hotter the water the more the dye will run). Turn the jeans inside-out and lay them flat in the water with something heavy weighing them down for around two hours. (For the best fit get into the bath wearing the

jeans.) Try not to move the jeans as this will cause more indigo to leach out. When you take the jeans out of the water dry them upside down to reduce shrinkage.

The hardest thing most men find about raw denim is wearing them often and washing seldom. But the truth is the longer and harder denim is worn – there are even denim heads who insist on sleeping in their jeans) – the faster you will create the desired effect. So don't even think about washing raw denim for the first six months.

Always hang up jeans correctly between wears. This allows them to air out and helps to prevent odours.

EXACT FIT MEASUREMENTS
ANKLE WIDTH: 36CM
KNEE WIDTH: 39CM
THIGH: 52CM
BODY RISE: 39CM

FEATURE
FIXED 4CM TURNED
UP HEM





Diesel Thavar Jogjeans

A crossbreed between sweatpants and jeans. A new fabric that combines the iconic style and durability of denim with the relaxed attitude and comfort of sweatpants.

bing on trend

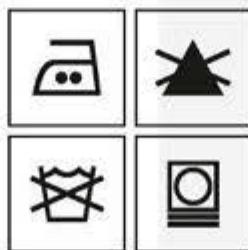
Denim began its move from its humble all-American work wear roots to legitimate fashion as early as the Fifties – thanks to rather superior receptionist in a Canadian hotel in Vancouver. In 1951 Bing Crosby, then among the biggest stars in the world, was attempting to check into the hotel with a friend having spent the day hunting and still wearing their denims. The man behind the desk took one look at them and flatly refused to check them in. Luckily a passing bellhop recognised Crosby and the error was rectified.

The story, however, hit the news and soon came to the attention of Levi's. Knowing a PR gift when it saw one, the

company presented Crosby with a custom-made denim tuxedo – which included a handmade boutonnière on the lapel constructed from Levi's red tabs with a copper rivet in the middle. Inside was a leather patch warning hotel employees everywhere to treat the wearer with respect.

The piece was handed over at a celebration in Elko, a gold-mining town in Nevada where Crosby was honorary mayor – and the only place in the world where he didn't wear his hairpiece. Last year Levi's Vintage recreated his historic suit – complete with denim evening trousers. The perfect evening wear for both crooners and hipsters.

Jeans by **Diesel**, £190.
T-shirt by **Original Penguin**, £35. Trainers by **Converse**, £50.
All at House Of Fraser.
houseoffraser.co.uk.
Jacket by **Levi's Line 8**, £85. levi.com



FOLLOW THESE SIX STEPS FOR OPTIMUM WASH RESULTS:

- Run 3-4in of cool to lukewarm water into a bath.
- Mix in a gentle detergent, ideally one designed for dark colours.
- Turn the jeans inside-out and weigh down flat in water.
- Soak for 45 minutes.
- Rinse with cold water to remove detergent.
- Remove from water and hang upside down – ideally outside in the sun.



turning japanese

Denim is taken very seriously in Japan, and there are a number of specialist Japanese words that don't translate into English. So next time you're in Tokyo these are the terms you should be dropping with the Nippon denim-heads.

atari

The selective fading of the ridges and creases on a pair of jeans, most commonly along the side-seams (known as train tracks), on the front and back of the knees, the upper thigh, along the hem, on belt loops and pocket seams.

iro-ochi

The fading of indigo dye in denim, specifically relating to fading in exposed areas rather than the entire garment.



tate-ochi

This is where *iro-ochi* has formed in vertical lines in vintage denim. The thread width is not uniform in vintage denim so the colour fades most where the thread is the thickest, creating a wide white, or severely faded, line along a single vertical indigo thread.



denim refresh

If the idea of never washing your denim, as experts tell you to, strikes you as a bit unsavory, check out Mr Black's antibacterial Denim Refresh spray. It removes dirt and odours and also treats the surface to prevent stains from setting.

denim wash

This unique enzyme-free liquid cleans while preserving the colour intensity of the dye and safeguards against stretching using shrinkage. Denim Refresh and Denim Wash by **Mr Black**, £13.50 each for 250ml. mr-blacks.com



Jeans by **7 For All Mankind**, £250. 7forallmankind.com. Jacket by **Levi's**, £95. T-shirt by **Linea**, £20. Boots by **Dune**, £110. All at House Of Fraser. houseoffraser.co.uk.



G-Star Raw 3301 Slim Red Listing Jeans in navy

Resin-coated denim.
G-Star classic five-pocket construction with a slim leg.



Jeans by **G-Star Raw**, £190. g-star.com. Jacket by **Zadig & Voltaire**, £680. zadig-et-voltaire.com. Jacket by **Jigsaw**, £89. jigsaw-online.com. T-shirt by **Criminal**, £20. Trainers by **Converse**, £50. Both at House Of Fraser. houseoffraser.co.uk

the dyeing game

Most denim is yarn-dyed – in other words the yarns are dyed before they are woven into the fabric. Depending on the dye used and the method of dying, denim can have a black, brown or yellow cast to it – even green or red.

Pigment dyes are dyes that do not easily bond with yarn fibres and therefore need to be held in the fabric by resins. They are available in almost any colour and are used extensively in the denim industry as they fade easily. Similarly, mercerisation is a process that can increase yarn's ability to absorb dye. However, with denim it keeps the dye on the surface of the fabric, preventing it from fully penetrating the fibres. The three most common industrial dyeing processes are:

rope dyeing

This is considered the best method where a group of yarns are twisted together and dyed as

a single unit, called a rope. This then runs through a long machine where the yarn is dipped into eight baths of dyed pulled out to let it oxidise (react with the air). The result is that the dye doesn't fully penetrate the fibres so the denim fades better and more quickly.

slasher dyeing

The individual yarns, laid parallel to one-another across a cylinder or beam, are passed through several baths of indigo dye. Usually considered inferior to rope dyeing as the dye doesn't penetrate so well so the resulting colour tends to be uneven.

loop dyeing

This is similar to rope dyeing, except that instead of six or eight baths there is only one, meaning that the whole process must be repeated if you want to increase the depth of colour of the finished denim.

* Shore leave

DISEMBARK, RE-COMPOSE AND CHECK IN EFFORTLESSLY WITH
HOUSE OF FRASER'S COLLECTION FOR SS15,
EXPERTLY CRAFTED FOR A SAND-FLECKED STOPOVER



Mexico City

Built to go from coast to coaster, a loose shirt by Michael Kors over a block-coloured tee by Criminal would be fine company for a journey south of the Equator, especially partnered with nautical swim shorts by Howick.

Shirt by **Michael Kors**, £75. T-shirt by **Criminal**, £20. Swim shorts by **Howick**, £30

Fragrance: Neroli Costa Azzurra Eau de Parfum by **Tom Ford**, £142 for 50ml



Miami

Smarten up beach-side with a lightweight blazer and shirt, and team up a pair of desert shoes by Ted Baker, topped with a lightweight fragrance by Comme des Garçons – ideal for morning, noon or night.

Blazer, £145. Linen shirt, £40. Chino shorts, £45. All by **Howick**. Shoes by **Ted Baker**, £125

Fragrance: Amazing Green Eau de Parfum by **Comme des Garçons**, £80 for 100ml

Sydney

Go long-haul and long-sleeved with Ralph Lauren and shorts by Howick, ideal for a jet-setting jaunt to the beach and beyond.

Custom-fit polo by **Ralph Lauren**, £85.
Swim shorts by **Howick**, £30.

Fragrance: Gentleman Only Eau de Toilette by **Givenchy**, £63 for 100ml



Barcelona

Keep it light and European with a white pocketed T-shirt by Fred Perry, chinos, and brogues by Ted Baker.

T-shirt by **Fred Perry**, £40. Chinos by **Linea**, £55. Brogues by **Ted Baker**, £120.

Fragrance: Cologne Eau de Parfum by **Etat Libre d'Orange**, £95 for 100ml



All brands available at **House of Fraser**, shop the edit at houseoffraser.co.uk/GQ



Gear up for your holiday with a GQ reader voucher

Get £20 off for every £100 spend in the same transaction from the 25 March 2015 until 8 April 2015 inclusive. Dundrum Customers receive €20 off for every €100 spend in the same transaction from the 25 March 2015 until 8 April 2015 inclusive. Bring this page of the supplement into any House of Fraser store or use our exclusive code **GQ20** online at houseoffraser.co.uk to redeem. Multiple vouchers may be redeemed per transaction – one per £100 spend / €100 spend. *Terms and conditions apply*

Flight club

FORGET THE HOTEL AND THE FLIGHTS:

THE MOST FORMIDABLE PART OF ANY
HOLIDAY IS WHAT'S IN THE BAG. PACK
COMFORTABLY LIGHT AND LAND ON
TWO FEET WITH HOUSE OF FRASER

Clockwise from top: Leather holdall by **Howick**, £155. Shoes by **Lacoste**, £75. Allard spot shirt by **Linea**, £45. Classic small wallet by **Linea**, £18. Grey Vetiver Eau de Parfum by **Tom Ford**, £62 for 50ml. Spot towel by **Linea**, £25. Logo swim shorts by **Ted Baker**, £43. Cap by **Howick**, £15. Aria Black by **Clarisonic**, £155. Facial Fuel Sky Flyin' Foaming Multi-Gel by **Kiehl's**, £14. Super Moisture Gel by **ClarinsMen**, £28 for 50ml

All brands available at **House of Fraser**.
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GANT

SHOP THE COLLECTION AT GANT.COM



MICHAEL KORS MICHAELKORS.COM